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How many men do you think there are who enjoy *listening* to music? You would not be far out if you said "All of them." Men straight out of the trenches, mud-caked, hungry, and ready to drop with fatigue, will stop on their way back for a rest—just to listen to a band. Doesn't that speak for itself?

## BACK FROM THE BATTLEFIELDS.

Back they come—battle-worn, and sickened to their very souls by long hours of suspense and sights of desolation, brutality, and death. Comrades have been stricken down before their eyes, they themselves have escaped by a constant series of miracles; they have watched the creeping barrage coming nearer and nearer, foot by foot; many have gone "over the top" through the ghastly horrors of "No Man's Land," where dead men lie unburied. Sleepless nights and hourly strain: horror and filth: the roar of guns and the scream of shells have deadened the very senses of these men, or so unstrung their nerves that they are no longer fit to fight. So it goes on month after month, and if the war is to be won, these men must be restored. Restful forgetfulness is what they need—that which shall really occupy their thoughts and give them happiness again. Is there a power on earth, save a return to "home," which can do this thing for weary, war-strained boys?

## WHAT DOES YOUR MUSIC MEAN TO YOU?

You, who are musicians know there is. Music can do it. Do you think of your troubles when your whole mind is centred upon reading a music-score: upon keeping your right part in a choir, or coming in on the right beat in an orchestra? Is there anything which can make you so completely forget everything and everybody except your music and the conductor? Even if you are only a listener do you know of anything that at once soothes and cheers you as music does?

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The Y.M.C.A. Musicians' Fund is asking for £5,000 from musicians at home to help musicians and music-lovers at the Front. This money is to be spent entirely upon new music and instruments for the men and upon enabling the Y.M.C.A. to send them more conductors and trainers. Will you help in this great mission of ministering to and healing our war-strained heroes by assisting the Y.M.C.A. Musicians' Fund in at least one of the following ways?—

1. By a personal contribution.
2. By asking your friends to contribute.
3. By organising a concert, lecture, recital, or some form of entertainment in the circle in which you can best interest people in the endeavour.
4. By sending any instrument (old or new) which can be used in some camp.

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Under the War Charities Act, 1916, it is necessary that everyone arranging a charity concert, &c., should hold an authorisation from the Institution to be benefited. In this case application should be made to Miss Eggar as above, stating date, time, and place of entertainment, and giving particulars of the class of entertainment it is proposed to organise. A special pamphlet giving full details of the Musicians' Fund and copies of an article telling of a musician's experience among the musical men at the Front can also be obtained from Miss Eggar. Remember, if you cannot fight yourself, the best thing you can do is to help others to fight. Remember, also, this is the musician's greatest opportunity of service.

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## HIGHER EXAMINATIONS, 1917.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at Provincial and Colonial Centres for the half-year to December, 1917:—

### DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Margaret Ashcroft, Rita A. Butler, Julia M. Brindley, Clarice M. V. Bolton, Ethel A. Burton, Doris Barron, Vera C. A. Broad, Gladys A. Bunn, Millicent M. Blunt, Ruby F. Barnes, Ida A. Bolitho, Lilian Callaghan, William H. Charles, \*Nora Clarke, Florence Clines, Ada Castle, Ruby Cornish, Vera Cole, Marjorie Creer, Jean Crossman, M. Audrey Courtis, Sallie Dewey, Ellen Done, Norma Duce, Mary P. Dean, Clarice M. Denby, Nellie Doyle, Ivy M. Earl, Alice M. Fielden, Vera V. Foote, Inez L. Ford, Everill Fisher, Edith J. Gadd, Harold Gordon, Doris Griffiths, Nina E. Gough, Margaret Heyes, Mary O. R. Holmes, Nancy Harker, Beatrice F. Harrison, Lilian M. Hand, Mary Glennie-Holmes, Florence Hudson, Carrie Hinge, Hilda Harrison, Olive J. Hynam, Mary Hackett, Ruth Jennings, Mary Joyce, Nellie Johnson, Doris M. Jones, Elsie M. Leysdon, Linda Lundberg, Lily Large, Nellie Linder, Carmen Leis, Edith E. Midwood, Elsie M. Mackenzie, Minnie Mitchell, Thelma Matthews, Mary McManus, Sarah McLaughlin, Annie McIntroy, John H. Norris, Emma A. P. Naper, Beatrice Nicholson, Florence Parsons, Annie Potts, Doris M. E. Potts, Gladys V. Purkis, Olive I. Pease, Eileen Pridham, Olwen E. Richards, Beatrice Riley, Doris M. Rayner, Mabel Redfern, Ethel Rodgers, Elsie M. Ridge, Gordon Rowe, Ethel Roache, Dorothy Richards, Kathleen Regan, Annie E. Sims, Ethel M. Smithson, Maud Spencer, Vera F. Stidston, Maud Scarlett, Mildred Songberg, Gladys E. V. Sutherland, Lina J. Thomas, Phyllis Taylor, Gladys Vote, Elsie B. Wood, May Wetherhill, Eva G. Wright, Violet Weir, Irene M. Walsh, Dorothy Whitford.

SINGING.—Blanche Chillingworth, Dorothy C. Huhs, Christine Lynch, William S. Roose, Nellie Whittaker.

VIOLIN PLAYING.—Dorothy Burke, Gordon J. S. Erskine, Zelia B. Mackenzie, Ada E. Thomas.

ORGAN PLAYING.—Ambrose F. Gibbs.

ELOCUTION.—Marguerite M. Augard, Lucy Edwards, Mayne S. Jones, Irene Warren.

### ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Annette Andrews, Maria B. Aitken, Margaret B. Aitken, Jessie C. Appleby, Jennie Auld, Lilian E. Arnold, Christina Aldridge, Lilian M. Arnold, Iris Adams, Ada J. Alderson, Mavis Armstrong, Nellie J. Birse, Miriam K. Bishop, Elizabeth E. Bell, Elizabeth Butler, Nora A. C. Burgham, Kippie R. Binning, Mary Brown, Minnie Bourne, Edith E. Bruce, Olive Barracough, \*Enid L. Brook, Lizzie Billington, Nellie Buckland, Bernard Biddle, Winifred Brooks, Ivy G. Bulcock, Muriel Burke, Jeanie Bell, Marena V. Bonnette, Anne Bogan, Ethel F. E. Bailey, Alice L. Blatch, May I. E. Bagley, Ethel Baster, Jessie Broadway, Ailsa V. M. Black, Elsie M. Brown, Annie E. Bowyer, Lorna A. Breeze, Edgar L. Booth, Ivy Bullen, Merle Black, Winifred V. Brown, Evelyn A. E. Baulch, Harold Borley, Amelia Black, Evelyn Bradley, Monica Byrne, Mary Baldwin, Rose Burke, Marjorie A. M. Crisp, Elsie M. Collins, Olive W. Cox, Mabel Crossley, Doris Consterdine, Doris A. Corbett, Ernest Clement, Doris Clifton, Althea Clarke, Lucy Childs, James V. Coxon, Sylvia Clifton, Pearl Cupitt, Dorothy Cavanagh, Katie Cleary, M. Audrey Courtis, Dorothy M. Coleman, Isabel M. Crout, Amy S. Clark, Gertrude Carr, Muriel Chessells, Ida G. Cardiff, Kitty Creedon, Dora Callagher, Elizabeth Crabtree, Alice Chisholm, Marion Dillon, Marie Darley, Margaret H. Dunn, Albert Davies, Dorothy L. Danks, Elsie Dickson, Reginald G. Denton, Nellie Dickinson, Fred Dowd, Philomena Doyle, Jean Dean, Gladys R. Duthie, Jessie Dawson, Ella Davies, Rosie von Drehnen, Emma G. Dixon, Lelia Duval, Jeanne De Faeu, Nellie Dempster, Martha M. T. Davies, Hazel Davies, Dorothy Day, Doris Else, Dorothy E. Edlington, Fred Elliott, Daniel M. B. Evans, Leonie G. East, Dulcie Ellis, Irene Emery, Lena Evans, Margaretta Edwards, Jean K. Forrest, Muriel M. G. Fraser, Mary Fox, Alice Foster, Winifred Ferry, Hilda Frederick, Edith Ferris, Nellie Fairbairn, Nellie Fewings, Audrey A. R. Francis, Ivy Feign, Alva Ferguson, Nellie U. Flanagan, Everitt Fisher, Gladys M. Greensall, Dorothy C. Gwinnell, Fanny Gardner, Harriet R. M. Gapper, Margaret Greenwood, Ethel Gray, Cissie Gorham, Mary Greenwood, Martha Griffiths, Minnie E. Gordon, Annie Gard, Hilda A. Gilbert, Grace I. Grossman, Beryl Gordon, Peggy Granly, Lily M. Gaffney, Jessie Gregson, Hilda M. Garton, Amy Genderton, Irene Garland, Edith Goynie, Emily Harle, Florence Hargreaves, Jessie M. Hiss, Gladys M. Hickman, Hannah B. Hannam, Mary Hanrahan, Edie Harris, Lilian N. Hay, Nellie Hislop, Annie D. Hall, Esther M. Hall, Sue Hawes, Hilda Howard, Sarah Hargreaves, Bessie Herring, Elsie Hough, Jenny Heatherington, Doris Hesser, Grace E. M. Hurn, Cerdine Hopkins, Myrddin Harris, Cissy Lumley-Holmes, Doreen Harding, Edith Haines, Elsie M. Harvey, Kathleen Hassett, Gladys Hay, Hilda B. Hatherly, Lucy Humphreys, Dulcie Hatch, Jean E. Hanna, Alma Heaton, Phyllis Hutchinson, Annie L. Hoptroff, Mary L. Hughes, Alvin Hall, Florence I. Hook, Annie Hardest, Molly Healy, Lily Harry, Gladys Hayman, Inez Hunter, Hilda M. Hinchcliffe, Annetta Harris, Julia Hennessy, Pearl Jordan, Mary Jenkins, Elsie M. Jephcott, Sissie James, Nancy Jones, John E. Jeremiah, Miriam D. Jacob, Annie Jenkins, Annie P. Jones, Norman Jolley, Marian Johnston, Nelly M. Johnston, Constance E. Jelfs, Edna Jarvis, Veronica Johns, Erica Johnson, Annie A. Jepson, Nellie Knuckey, Ella P. Kittle, Kathleen M. Knowles, Alice M. Kendall, Margaret A. Kent, Edith Knight, Doris Kennewell, Edythe Kemp, Florence E. Knight, Thelma Kerrigan, Irene Kerin, Linda Kensey, Mary King, Karl L. Karlsen, Phyllis C. Lapworth, Greta E. I. Lovell, Aline M. Lycette, Elsie Louis, Mary Langshaw, Sarah Large, Constance I. Litherland, Rees T. Lewis, Elizabeth Lewis, Annie L. Keith Lennard, Irene M. Larney, Dorothy E. Love, Isabel L. C. Lechte, Maud McCook, Thelma Mitchell, Florence Mollison, Merle I. Morgan, Rose E. Moore, Emily Mortimer, Rachel McKenzie, Cecilia Moore, Christobel McKee, Mary Morris, Daisy Moore, Doris M. Maule, Jennie McCarthy, Marie L. Mould, Gladys M. Matthews, Jessie Mather, Rose A. Minard, Annie Middleton, Robert P. Marson, Etheline Mitchell, Sarah F. Morgan, Anna J. Murphy, Mary H. Macmillan, Lottie McMurray, Louisa Magee, Madge Marshall, Hannah Moore, Mollie McCaul, Vera Mitchell, Rhoda F. B. Murray, Euphemia G. McInnes, Annette Moriarty, Theo Mulvaine, Gertie McMenamin, Lily M. McLaughlin, Ruby Moloney, Sydney T. Morley, Dorothy H. Malcolm, Agnes McGilivray, Ivy A. McPherson, Flora E. McLennan, Marion Mellick, Jean V. McGregor, Kathleen McDermott, William E. Miles, Nellie McCarthy, Stella Marsden, Gladys Mealy, Florence McLaughlin, Sylvia Murphy, Edgar Northage, Phyllis L. Nicholl, Doris Ness, Stella M. Nelson, Alice Nellis, Mabel Nancarrow, Patricia T. Nikill, May V. Nation, Irene M. Newbold, Adelaide Nancarrow, Myfanwy Owens, Lyla O'Mara, Annie O'Donoghue, Nora M. 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Struthers, Gertrude Scott, Ivy Squeelch, Jessie Sheath, Marjorie Solomon, Ruth M. Schmidt, Daisy Shaw, Irene A. Sawle, Florence Sheppard, Lizzie Shiel, Olive Symonds, May Smith, Amy Shopland, Hazel J. Sherry, Maud Smith, Vera Straker, Linda Straker, Winifred Todd, Evelyn M. Tapp, Lilian E. J. Tiddy, B. Gladys Taylor, Grace Towers, Ruby Thomas, Mary Thomas, Nora Treacy, Valerie Taylor, Nellie Turl, Doris E. Taylor, Ruth Turl, Ethel M. Tye, Irene Trethewey, Florence L. Tamlyn, Whybra Underwood, Annie Virgana, Dorothy Wyatt, Nellie Wood, Dorothy M. Whitaker, Kathleen Welsh, Doris M. Walter, Jessie Walter, Gladys L. Walden, Winifred Worrall, Rosa Whittaker, Mary A. Williams, Dorothy G. Wright, Elsie Wait, Winifred F. Welch, Elizabeth Whitehouse, Blossom Wicks, Raymond Y. Wilkinson, Mabel I. Watson, Ida Walters, Winifred M. Whitlow, Florence N. Winsbury, Alma V. Westcott, Madeline Wallace, Nellie V. Wood, Mary Williams, Violet Wilcox, Alice Wilcox, Alma Williams, Bertha V. 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\* Gold Medalist.

† Silver Medalist.



## LONDON COLLEGE OF MUSIC.

## ASSOCIATES (A.L.C.M.)—Continued.

ORGAN PLAYING.—Robert E. W. Maddison, John B. Proctor.

VIOLIN PLAYING.—William H. Anderson, Mary Baker, Norah K. Barry, Emma Clarke, Rona Cone, Grace F. D. Clarke, Dollie Correll, Bride Frohmuller, Millicent O. V. Garnett, Audrey L. Grant, Aileen Hesford, Irene Hill, Nettie R. Hare, Roy T. D. Ingram, Hartley Jurd, Annie Kennedy, Patrick J. McAppion, Alexander W. Mitchell, Thomas J. McLay, Louisa M. Perrett, Robert Scott, John E. Smith.

CORNET PLAYING.—Cuthbert Peel.

SINGING.—Annie Aikin, Vera L. Axford, Irene G. Bishop, Mary Baldwin, Florence L. Boswell, Florence Chatterton, Winifred M. Campbell, Gladys R. Heavey, Adele M. McKane, Alberta Martin, Ella Rosenthal, Alice A. Robins, Dorothy Sweeney, Florence P. Underhill.

ELOCUTION.—Frances Beater, Agnes L. Boyce, Dorothy M. Carter, Mary Constable, Elsie C. Champion, Vida Colthurst, Mabel Court, Honor B. Drew, Ella Dalton, Alice M. Harrington, Eva J. Hall, Hilda M. Leftley, Jessie Rosenthal, † Elizabeth D. Smith, Hannah Woolf.

TENOR HORN.—Edward G. Attridge.

\* Gold Medalist.

† Silver Medalist.

## TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Eileen Davies, Enid C. Dewhurst, Beatrice O. Moore, Sarah Neary, Gladys Ridge, Dorothy Speed, Edith Tyson, Dorothy R. Walken, Evelyn Way.

VIOLIN PLAYING.—Bertrand Crisp.

ELOCUTION.—Edna A. Hilton.

## DIPLOMAS IN THEORETICAL MUSIC.

## LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Lottie Fieldhouse.

## ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Thomas C. Davies, James Donnelly, Nellie Knuckey, J. Jones-Owen, Dora W. Stone.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Wilfred Arlom, Esq., L.R.A.M.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; J. Withers Carter, Esq., F.R.C.O.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar.; A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; D. J. Jennings, Esq., Mus. Doc. T.U.T.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Thomas W. Lardner, Esq., Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; O. F. Misquith, Esq.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; W. H. Shinn, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Reginald J. Shanks, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 942 Candidates for Diplomas, of which number 601 passed, 323 failed, and 18 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

The NEXT LOCAL EXAMINATION in all branches of practical and theoretical music will be held in Scotland and Ireland in JUNE and at all other centres in JULY, the last day of entry being May 15 and June 15 respectively.

REPRESENTATIVES are required to form LOCAL CENTRES in vacant districts in Great Britain and all other parts of the world. Ladies or gentlemen willing to undertake the duties should apply to the Secretary for particulars. SCHOOL CENTRES may also be arranged.

GOLD, SILVER, and BRONZE MEDALS and BOOK PRIZES are awarded at the Examinations in accordance with the printed regulations. Full details will be found in the Syllabus.

The TEACHING DEPARTMENT of the College provides COMPLETE MUSICAL EDUCATION for Students, Amateur or Professional. PRIVATE LESSONS are given in Pianoforte, Singing, Violin, Harp, Organ, Harmony, Counterpoint, and Musical Composition (including Fugue, Orchestration, and Musical History), Mandoline, Guitar, and Elocution; also in Violoncello, Flute, Clarinet, and all other orchestral instruments. LESSONS MAY COMMENCE FROM ANY DATE.

There are CLASSES in Pianoforte, Singing, Violin, Elocution, Harmony, Counterpoint, Ear Training, Sight Singing, &c.; also SPECIAL COURSE of TRAINING for Teachers of Music, and PROFESSIONAL COURSE for Pianists, Violinists, and Vocalists. Fine THREE-MANUAL ORGAN (38 stops) in the College Concert Hall, available for lessons and practice.

The College is open from 9.30 a.m. to 9 p.m. The staff consists of over 90 professors.

The ORCHESTRA, OPERA CLASS, LADIES' CHOIR, STRING QUARTET CLASS, DRAMATIC CLASS, and CONDUCTORS' CLASS meet each week.

The 233rd Students' Concert took place in the Concert Hall of the College on March 18.

The Opera Class have in rehearsal the opera "Patience," by Gilbert and Sullivan.

Full particulars of both Education and Examination Departments of the College, together with Syllabus and Forms of Entry, can be obtained on application to

A. GAMBIER HOLMES, Secretary.

Telephones: 3870 Central and 3948 Gerrard.

Telegrams: "Supertonic, Reg, London."

# TRINITY COLLEGE OF MUSIC

(INSTITUTED 1872.)

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Chairman of Board:

Sir FREDERICK BRIDGE, C.V.O., M.A., Mus. D.

Director of Studies: C. W. PEARCE, Mus. D.

Director of Examinations: E. F. HORNER, Mus. D.

The Summer Term begins on April 30th.

May 1st, at 3 p.m.—Recital by Messrs. A. Beckwith and Charlton Keith.

May 2nd, at 2.30 p.m.—The Choir reassembles.

May 8th, at 3 p.m.—Inaugural address and distribution of awards, followed by a Students' Invitation Concert.

May 15th and 16th, at 3 p.m.—Students' Invitation Concerts.

May 16th, at 4 p.m.—First of a course of Musical History Lectures by Dr. C. W. Pearce. Subject: "The state of Musical Art in England during the second half of the 19th century."

The College provides INSTRUCTION and TRAINING in all Musical Subjects: Instrumental, Vocal, and Theoretical. The lessons are arranged to meet the convenience of both day and evening students. Any number of subjects—from one to the Full Course—may be entered for. The College is open to beginners as well as to the more proficient student.

Approved complete Courses for the University of London Degrees in Music under recognised Teachers of the University.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1918.

## JEAN-AUBRY.

The name of Jean-Aubry is now familiar in England to a wide circle of musicians, and more especially to those interested in French music. His book 'La Musique Française d'Aujourd'hui'\* has been almost as heartily welcomed on this side of the Channel as it has been in France.

Jean-Aubry was born in Paris on August 13, 1882. He was educated at a 'lycée' in a country town for about twelve years, and afterwards by the desire of his parents he joined a business undertaking, where he remained for eight years, a durance from which he gladly escaped in order to devote himself to art and its advancement.

Jean-Aubry's career has been guided by a deep sense of French artistic greatness: and this patriotism has been all the stronger as it has never shut itself within narrow chauvinistic limits, but has, on the contrary, endeavoured to embrace the whole musical world in a sympathetic outlook, and striven to give to French efforts the benefit of enlightenment from genius or talent originating in foreign lands.

His activities have been of a two-fold nature. On the one hand, they have been devoted to the propaganda of works either French or foreign, ancient or modern, by means of articles and lectures, and with a zeal which has been justly described as 'apostolical,' and on the other hand by the elaboration of personal writings which show a cultivated mind and exhibit care for style.

His book 'La Musique Française d'Aujourd'hui' may be considered as the epitome, one might almost say the quintessence, of a fiery campaign conducted for more than ten years in France, Belgium, Switzerland, England, Spain, and even Hungary, on behalf of modern French works, at a time when they were still meeting either with much opposition or were completely ignored.

Long ago Jean-Aubry had realised that French music had reached a place unprecedented in the history of French art. This truth is now universally admitted, but it was different then, and he had some difficulty in leading the campaign even in France. In the provincial town in which he was then residing he initiated a systematic presentation of the musical, literary, or pictorial works of the present day, in spite of obstacles placed in the way by those who desired to ignore new productions.

In this respect the 'Cercle de l'Art Moderne,' in Havre, of which Jean-Aubry was the soul for several years, was a model of organization. The departure of its 'spiritual director' brought about its dispersal, but while it lived, Havre had every year the unrivalled advantage of seeing exhibitions of the most original paintings of such French artists as Claude Monet, Renoir, Pissaro, and even Matisse and Marquet; of hearing lectures on Verlaine, Baudelaire, Mallarmé, Corbière, Laforgue, &c., and series of concerts by turns devoted to Claude Debussy, Vincent d'Indy, Chausson, Ravel, Florent Schmitt, Paul Dukas, Albert Roussel, Déodat de Séverac, most of these composers taking a personal part in the performances.

Here it may be mentioned that what Jean-Aubry had done at the 'Cercle de l'Art Moderne' was taken as a pattern by Mr. T. J. Guéritte, when he founded

and organized the 'Société des Concerts Français' in London for the diffusion of French music throughout Great Britain, and that Jean-Aubry has exercised an influence on the action of that Society since its foundation.

The Havre Town Council having entrusted Jean-Aubry with a course of lectures, he was so bold as to begin with a series on 'The Evolution of Modern French Poetry from Baudelaire to Francis Jammes,' and to continue during the following year with another series on 'A Few Prose-writers': Anatole France, Villiers de l'Isle Adam, Rémy de Gourmont, Jules Renard, Elémir Bourges, André Gide, Paul Claudel, Suarès. These lectures were given in 1910 and 1911. Never before had a provincial town hall resounded with most of these names, official lecturers generally contenting themselves with unquestioned authors. But Jean-Aubry would make no concessions to conventionalism, and indeed nothing in his career smacks either of that prudence or that caution too often exercised by those whose desire is rather to please an audience than to serve an ideal. When he



has weighed the claims of an author or a work, when he is convinced of their qualities, he goes straight for his goal and fights openly, heedless of the attacks he may arouse; he is all aflame for original works and minds, and always on the look out for young and promising artists who have something new to say and to whom he might lend the help of his ardour, the strength of which lies in its carefully-ordered method. Nothing is more French than Jean-Aubry's mode of action; it is a blending of enthusiasm and coolness, audacity and reasoning. Nothing is left to chance. His insatiable curiosity is always haunted by the desire to discover the links between the works and the men, as well as between the works themselves; in his art, in exhibitions, concerts, or lectures he has always sought to bring out groupings, analogies, affinities. This explains how he was led naturally to trace the persistence of national character in the production of various ages, and why this 'modernist' is, both in literature and music, one of the staunchest vindicators of the masterpieces of past centuries.

It was with full, set purpose that Jean-Aubry began his book 'La Musique Française d'Aujourd'hui' with a

\* An English edition will be published shortly.

chapter devoted to the French harpsichordists of the 17th and 18th centuries. He was one of the first to understand and point out the close resemblance which through ages unites Claude Debussy to Rameau and Maurice Ravel to Couperin.

Being asked to lecture in a great many French towns, at Lausanne and Geneva Universities, at the Zurich Leszekel Hottingen, at the Berne Association Romande, at the Brussels Université Nouvelle and 'Cercle Artistique,' he spoke about modern French poets and musicians; and he did so with such art and conviction that return visits had to be paid to most of these centres. The Brussels Université Nouvelle conferred upon him the title of 'honorary professor' in 1911.

At the same time Jean-Aubry was publishing in many French, Belgian, Swiss literary or musical reviews, and in the *Revue de Hongrie* a series of essays, some of which have found place in 'La Musique Française d'Aujourd'hui,' and in another book which will be issued next year under the title of 'Visages de France.'

Used as he was to gauging the qualities, virtues, and failings of French art, to appraising the value of the foreign works for the recognition of which in France he was fighting, to investigating their possible influence, to comparing the French artistic movement with that of other countries, he soon applied his zeal to procure that the attachment he strove to win in foreign lands for French art should be reciprocated by a similar interest taken in France towards foreign art.

Thus while fighting in behalf of French art wherever he could, he undertook to defend Spanish music, whose riches and expectations he had learnt to appreciate. And here we must recall that it was due to his influence that the first concert wholly devoted to modern Spanish music ever given in any country—including Spain itself—took place at Havre in December, 1910. His personal acquaintance with the most original among Spanish composers, Albeniz, Granados, Manuel de Falla, Turina, made him wish to pay homage to their merits, to draw upon them the attention of the musical public. This action was purposed in 1911, concerts of Spanish music being organized by him wherever possible, in Paris, in the French provinces, as well as in Brussels and even in London. Quite lately Manuel de Falla returned the homage to Jean-Aubry by writing a preface for the Spanish edition of 'La Musique Française d'Aujourd'hui.'

Beyond his devotion to French art, Jean-Aubry's constant thought in the domain of artistic proselytism has been the recognition of the artistic greatness of other countries. He had grown incensed to exasperation at finding that Germany was looked upon as the sole realm of music, and that, misled by this false notion, people should be indifferent to the glorious part played by France, Italy, Spain, and Great Britain.

It was the same feeling which had induced him to give in Brussels, a short time before the war, a lecture-recital entirely devoted to the old masters of Italian music, and which had brought him to follow closely for many years the British musical movement, and to take an active part in the attempts made in Paris in 1909-10 by the British Concert Society to acclimatise modern British music over the Channel.

His faith is that musical Great Britain has now begun to tread the way which is to lead her to such glory as she knew at the time of Byrd, Gibbons, and Purcell, and he has just written on this subject two important essays which are to be published in the *Musical Quarterly* (New York) and in the *Correspondant* (Paris).

In other ways than in music Jean-Aubry has shown the great interest he feels in English literature and

art. As far back as 1905 he translated Arthur Symonds's 'Symbolist Movement in Literature,' and some of Ernest Dowson's and Mr. Symonds's poems. Recently he has made new translations of Swinburne's essays and poems, and he has just finished the translation of Joseph Conrad's 'Within the Tides' and of George Moore's unpublished tales. In order to demonstrate how ancient and deep-rooted is the intellectual exchange between the two nations, he is preparing a book entirely devoted to some of the French authors, poets, and artists who, in the past, have lived in England with friendly disposition towards this country.

In France he is a regular contributor to the most important reviews, as the *Revue de Paris*, the *Correspondant*, the *Mercur de France*; and before the War he contributed to many French musical and artistic journals.

In 1912 the Société des Gens de Lettres awarded him the prize 'de la Critique Indépendante.'

Not very long ago the French Government entrusted him with a special mission in this country for the purpose of inquiring into the means for drawing closer the intellectual and artistic bonds that unite France and Great Britain. He was well qualified for such a mission, not only on account of his past activities and his abilities, but also in view of his earnest, methodical mind.

ROBERT MOUREN.

[With deep regret we have to state that the young art-lover who contributed the foregoing article for the 'Musical Times' was killed in Champagne very shortly after he had sent us the manuscript. He was a lieutenant in the 149th French Regiment. He had known Jean-Aubry intimately for twelve years.]

The following articles by Jean-Aubry have appeared in the *Musical Times*: 'Enrique Granados,' December, 1916; 'Saint-Saëns: Wagner and French Music,' January, 1917; 'Manuel de Falla,' April, 1917; 'Isaac Albeniz,' December, 1917; and 'The Musical Situation in England,' March, 1918.

## PRINCIPLES OF MODERN COMPOSITION.

By G. H. CLUTSAM.

(Continued from March number, page 105.)

In the examination of the harmony attached to the diatonic scale in the preceding articles, I have not found it expedient (under conditions that call for a limitation of examples) to expand on the question of figuration by means of passing-notes or the splitting up of chord-entities by elaboration, things that are fairly obvious to the average student of composition. Later on, these matters will receive a general consideration that will not involve the occupation of too much space.

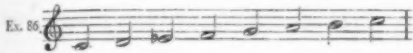
### THE MINOR SCALE.

I propose now to deal with the minor scale, and although its accepted two forms create complexities of harmony that are not to be found in the major scale, the harmonic contents can be approached on precisely the same lines. The old polyphonic composers, in thinking scale-wise, have certainly evolved many interesting combinations, but they are distinct in their origin from those of the moderns. It can scarcely be denied that the really expressive and musically poignant portion of the works of the old masters is founded on the minor scale. Over two-thirds of the big numbers, for instance, of Bach's 'St. Matthew' Passion are in the minor key, practically keeping to it throughout. In the case, however, of the purely melodic chorales they

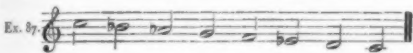


are mostly in the major. The limitations of this scale's harmonies in a compact form, and judiciously used, are obviously less discernible. On the other hand, in the ultra-modern (shall we call it?) school, taking the dominant or moving harmonies as a foundation, the major scale, implied or expressed, is all-prevailing, and responsible for its chief effectiveness. So much so, that chords arising from the scale system and reproduced in the harmonic, although identical, have entirely opposite significances. This will be made clear in dealing with the dominant series of chords later on.

The vocal form of the minor scale, whose whole constitution was evolved from the flattening of the third, was subjected by the polyphonic masters to several variations. Probably the singer, taking conveniently the ascending scale as follows:



sought vocal ease and comfort in the return by adjusting the seventh and sixth to a series of intervals that do not appear in the corresponding major scale:



although there are many evidences that composers, working on the scale basis, had no objection to a descending scale on the same lines as the ascending. Bach, who epitomises all the invention of his period, may be quoted briefly in this respect:



Retaining the principles on which the chords of repose in the major system were produced, the following arise in the form of the ascending minor given above:



which, in its most practical inversion, becomes:

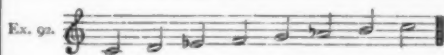


Also the root progressions of the major scale are equally adaptable:



The descending scale in this form can be harmonized, of course, by a reversal of the process, and under melodic or vocal conditions, as in Ex. 87, the addition of the accidentals B flat and A flat appears to meet harmonic requirements; in fact, the A flat suggests itself as an essential throughout, in all parts, whereas the B flat rather insists itself into the scale as fulfilling its function of leading-note. It maintains the law of the dominant in any scale, and that is, as I have previously shown, either interval of the tritone common to both major- or minor-scale dominant chords refuses to suffer alteration without entirely transforming the characteristics of the combination that

contains it. Consequently a compromised form of minor scale known as the harmonic was established by the composer without any consideration of its convenience to the singer (Ex. 92). Historically it



is very difficult to establish the origin of the various forms of minor scale. Their arrival was undoubtedly fortuitous, and the harmonies suggested by their material are not capable of any acoustical explanation. These harmonies, however, only appear or are created by the variations engendered by the opposition of the ascending or descending scales, and the use of passing-notes, suspensions, or figurative passages, and seldom establish themselves in the system as entities.

In the arrangement, however, given in Ex. 89 with its inversions we come across a combination that is distinct from the general contents—major, minor, or diminished triads. The triad on the third, E flat, in this case is formed of two major thirds, and remains the same in the two possible inversions.

The appearance of this feature in the scale-system undoubtedly accounts for the occasional presence of the chord (the so-called augmented fifth) in old-time compositions. Purcell has, for instance, the oft-quoted passage:



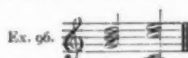
and there are many others to be found that reveal a consideration of the scale on the lines above indicated. I will show, in due course, how this chord, in Purcell's treatment of it, reveals an instinctive acknowledgment of the ascending cycle of fifths and a feeling for its dominant potentialities that was extremely rare in the work of composers of his period. The origin of the augmented fifth has been generally attributed to a retardation of the leading-note in either the major or minor scale, and required preparation:



For modern purposes, in its simple triad form, it can be taken as an entity, and it will be interesting to a student to test its appearance in all keys. He will find that he has only four groupings, as far as the actual notes are concerned, available, although the nomenclature is subject to considerable variation:



And as the question of root-basis is as important in the scale as in the harmonic system, it is necessary to consider the combination as an adjunct to the ordinary dominant triad. That is, the root proceeds to its fifth below, the third to the tonic, and the sharpened fifth to the third. Precisely as a strict resolution of the ordinary dominant leaves the resultant tonic without its fifth:



the strict resolution subjects the new or auxiliary dominant to the same law :



To complete this tonic (in three parts) the third of the dominant can be allowed to progress to the fifth in the manner of the old masters :



Taking advantage of this subterfuge, below is given an example of the four groupings, subjected to varied nomenclature and resolved accordingly :



It will be noticed that the resolution in all these cases is to the major triad, which, as I have already stated, is the function of all dominant chords, apart from the ordinary seventh :



and a new ninth (arising entirely out of the minor scale) which may resolve to either the major or minor triad :



This last and important addition to the harmonic equipment of the composer will now be examined.

(To be continued.)

## THE HARPSICHORD IN THE ORCHESTRA.

BY TOM S. WOTTON.

(Concluded from March number, page 107.)

KEISER AND SCHÜRMANN.

Tracing backwards, we now come to two composers, both celebrated in the history of opera, Reinhard Keiser (1674-1739), at Hamburg, and Georg Caspar Schürmann (c. 1675-1741), at Meiningen and Brunswick.\* The latter had some twenty operas to his credit, of which 'Ludewig der Fromme' (1726) has been published in 'Der Oper,' with Act 2 complete, and the more important numbers of the other two Acts. Omitting the recitatives, it is no exaggeration to say that of what is engraved one half is marked *senza cembalo*, and there is no particular reason for supposing that 'Ludewig' is an exception amongst Schürmann's operas, at any rate his later ones. 'Der lücherliche Prinz Jodelet,' by the prolific Keiser (he composed about 120 operas!), was produced the same year as 'Ludewig,' and is also published

\* Neither of them appear to have been noted harpsichordists, though in the case of Schürmann it must be confessed the evidence is negative. The orchestra at Hamburg is known to have been an excellent one, and probably that at Brunswick was equally good. Schürmann had been a singer at Hamburg in his early days, and would not have lost touch with such a celebrated operatic centre, only some hundred miles distant.

in 'Der Oper.' The absence of the harpsichord is not often indicated, but on the other hand, the *basso* is often unfigured. He and his contemporaries labelled their bass line in a variety of ways (*Bassi*, *Tutti bassi*, *Bassi e fagotti*, &c.), the meaning of some being clear, whilst others, though doubtless conveying shades of meaning to the conductors of the time, are open to question. Of one thing, however, we may be quite certain. The *Basso continuo*, when unfigured, did not of necessity connote the employment of the harpsichord, or other instrument capable of producing chords.

### THE HARPSICHORD LESS USED.

In the first edition of even the last opera of Gluck, 'Echo et Narcisse' (1779), the lowest stave is marked as a rule 'B.c.', and here we know the use of the clavecin was not intended. That the indication was in nowise peculiar we learn from Brossard's 'Dictionnaire de Musique' (1703), the first to be published in French. The author says of the *Basso continuo* :

It is one of the most essential parts of modern music, invented or propagated about the year 1600 by an Italian named Ludovico Viadana, who was the first to write a treatise on it. It is played, with figures above the notes, on the Organ, Harpsichord, Spinnet, Theorbo, Harp, &c. . . . It is often played simply, and without figures, on the *basse de viole*, with the Serpent, Bassoon, &c.

The same information is to be found in Grassineau's 'Musical Dictionary' (1740), the first to be published in English, based indeed on that of Brossard, but with many alterations by Pepusch, and probably also by Maurice Greene and John Ernest Galliard, who join with him in recommending the work, as set forth on the fly-leaf. The authorities are unimpeachable, and the statement is clear. The B.c. might be either figured or unfigured, and when it was the latter it was often simply played by the bass instruments, though possibly the harpsichord would be 'standing by' in case of need. We can now see that the unfigured B.c. of Stamitz, Keiser, and even Lulli (for naturally Brossard based his statement on the customs of his predecessors), might often have been played without the help of the harpsichord, unless the harmony required its assistance. But, in deciding on this point, we must not be swayed by modern ideas. As Georges Cucuel says in his 'Etudes sur un orchestre au XVIII<sup>ème</sup> siècle,' 'the realisation in 1913 of a *basso* figured in 1760 has no great significance, except from a practical point of view.' We must also remember that many of the old editions of the scores are incomplete. In the 'Encyclopédie de la Musique,' Lionel de la Laurencie gives a good example of this. In the original score of Marais's 'Alcyone' (1706) the celebrated 'tempest' appears in only three parts, or rather, in two, since the part of the *basse de viole* is that of the *Contrebasse* et B.c., but in semiquavers instead of quavers. In one copy however an 'à 5' against the number tells us the composer's intentions, and in a score probably prepared for the revival in 1730 we find the five parts duly written out. The B.c. in both cases is figured, and without doubt the clavecin was used, but its assistance is obviously not so imperative, when the composer's full intentions are known. Practically all the French scores published by Ballard (the firm flourished from 1552 to 1776) are in this same sketchy condition, and we find the same thing in the first editions of Handel and other composers. These incomplete scores corresponded in a measure to our present-day vocal scores.



Even when the bass line *was* figured, the harpsichord was not always employed. Naturally, indications of this are rare, first because the omission of the keyboard-instrument would depend so largely on the skill and disposition of the orchestra, and the ideas of the conductor; and secondly, because it is to be feared that many modern editors, finding *senza cembalo* combined with a figured bass, would look upon either one or the other as an oversight, and eliminate either the indication or the figures. Fortunately, in the complete edition of Rameau there are instances of this apparent contradiction. In 'Le Temple de la Gloire' (1745) there are more than a dozen pages, some copied from Rameau's autograph, in which *sans clavecin* is marked against a figured *B.c.*, and in 'Les Fêtes d'Hébé' (1739) there is an air for a bass voice, accompanied by violins in two parts above a figured bass, directed to be performed by the cellos and basses *without* the clavecin.\* These are of interest taken in conjunction with a remark of the late Dr. Prout in his exhaustive study of Handel's orchestration, which appeared in the *Musical Times* in 1884 (January to June). Speaking of an air in the Saxon master's first opera, 'Almira' (1704), he says, 'though the occasional figures in the bass would seem to show that the harpsichord was also employed, the music would be perfectly complete without the instrument.' Possibly Handel or the conductor may have shared Prout's ideas, and the air was given without the harpsichord, in spite of the figures. In other cases too, when the figures 'would seem to show that the harpsichord was also employed,' it may not have been used.

Setting aside the fact that many composers of the 18th century would *think* in figured bass, and so would write the figures almost mechanically, there were many advantages in having them, whether the harpsichord was employed for the actual performance or not. As Adolphe Adam points out to us, when expatiating on Gossec's cleverness in playing from score, the art was not at all general in those days. On the other hand, to be able to vamp some kind of accompaniment from a figured bass was within the powers of the most ordinary cembalist. It formed an indispensable part of his training. That the published scores were often incomplete would be a matter of comparative indifference to him so long as he had the melody and the bass with figures above. They would be useful, not only to the purchasers of the scores, but to the accompanist at the preliminary rehearsals of a work before the orchestra was employed with the choruses. Again, although a composer might at times leave his inner parts to be filled in by the conductor or the copyist, the latter being an important person in those days,† he might hesitate before entrusting him with his harmony.

#### FIGURED BASS AND THOROUGH BASS.

Erroneous notions have arisen as to how, when, and where the harpsichord was employed in the orchestra on account of the almost universal confounding of figured bass with thorough bass (*Basso continuo*). They are not one and the same thing, though the fact is apt to be forgotten, because the confusion of the two has persisted for so long and has occurred in all European languages. Sir John Hawkins, in 1776, wrote of Viadana having invented 'figured or thorough bass,' and his mistake has been religiously copied in

many English books since his time. German musicians as a rule apply the term *Generalbass* indiscriminately to the two things, while the French have long called *Basse continue* what is often merely a figured bass. To draw an absolutely hard and fast line between the two were impossible. They merge into one another, and at times are indistinguishable. But for all that they are different, and had a different origin. Figured bass is a species of musical shorthand, and to label '*B.c.*' what is only an organ or harpsichord part noted in this shorthand is an error in nomenclature. It is as much a part as that of the voice or violin noted above it, of which indeed much (the ornaments) was also noted in shorthand. The origin of the *Basso continuo* is to be found in harmonical not stenographical reasons, and in the first treatise to set forth the rules governing it figures are neither used nor mentioned. Figured bass existed before the *Basso continuo* was invented, and existed, especially in recitatives, long after the latter had died out.

During the 16th century the only way the organist or cembalist had of accompanying the voices was by doubling them, requiring a skill in playing from score not possessed by the many, and a skill that was often of no avail, since most compositions were issued only in separate parts. To assist him in remembering the upper parts, he wrote figures over the lowest one, and if the *cantus* happened to be in the highest part, it could be treated as an accompanied solo by the organist playing the other parts. The lutenists, it is true, had composed songs with a synchronous part for their instrument (it could hardly be called an accompaniment in our sense of the word), and this part at times contained the germs of interludes and symphonies, such as we find in the operas of Peri and Caccini. But generally speaking, the organ only accompanied the voices in the manner described, and the music came to an end when the voices ceased. If instruments were employed, they simply played the vocal parts.

The *Basso continuo* was invented about 1600, and the first to lay down the rules for playing it was Viadana in his preface to his '100 Church Concertos,' published at Venice in 1603. He claimed to have invented it six years before, when he was at Rome. His work is in five volumes, the fifth being the '*Basso to be played on the Organ*.' It differs only from the other parts (*Cantus*, *Alto*, *Tenore*, e *Basso*) in that it is *continuous*. It is *not* figured, nor is there any mention of figures being advisable or necessary. It is probably the belief that Viadana invented both *Basso continuo* and figured bass that originated the idea that the two things are the same. Here is one of his instructions to the organist:

The organist must play the part as it is written (*semplicemente*), and with the left hand. But, if he wishes to execute some passages with the right hand, such as cadential graces or ornaments proper to the organ, he must do so with discretion, lest the soloists or choirs, if there be several of them, should be embarrassed by too great a number of registers, and confusion arise.<sup>1</sup>

(The italics are mine.) From this it is obvious that the use of the right hand was not a *sine quâ non*, except of course in the symphonies, &c. Now, the music did not come to an end when the voices ceased! That he contemplated its discreet use, is apparent from his instructions regarding it; but the main thing about the new invention was the continuous instrumental bass, to which all the vocal parts could be referred. This is again clear from Viadana's explanations as to why he had not employed the tablature for the organ part.

\* In one of the airs in Schürmann's 'Ludewig' there is a solitary bass note figured, the number being marked *senza cembalo*. Whether there were others, struck out by a too-zealous editor, it is impossible to say. One note proves as little as the proverbial swallow.

† Rousseau, in his dictionary, gives a long account of the duties of the copyist. One of them, the extracting of oboe parts from those of the violin, he comments upon thus: 'If I had to judge of the taste of a copyist, without having heard him, I would give him an oboe part to draw up from a violin one.' Figured bass and thorough bass: evidently copyists did more than copy!

He had noticed that 'many organists were incapable of reading the tablature, while there was not one of them who could not read the part [Viadana's organ part] at first sight.' If chords above the unfigured bass were imperative, it is tolerably certain that there would be some organists incapable of playing the part at sight. The period was that of the *Basso continuo*, not that of the *Organo continuo* or *Cembalo continuo*.

From Quantz's 'Essay on a Method for Learning to play the Cross-Flute' (1752) we learn how great a latitude was allowed to the harpsichord-player. Chapter xvii., Section VI., begins:

Not everyone who understands *Generalbass*, is on that account a good accompanist. The first is learnt from rules, the second, from experience and ultimately from innate feeling.

The difference between the two arts he explains in paragraph 4 of the same section:

The universal rule for *Generalbass* is to play constantly in four parts; however, it often has a better effect not to tie oneself down so strictly, but, on the contrary, to omit several of the parts, or even merely double the bass with the right hand an octave higher.

Again we see the importance attached to the bass line, while on occasion the figures above it may, at the discretion of the cembalist, be ignored completely. Exactly how this discretion was exercised it is difficult, if not impossible, for us to decide, though the orchestration of a piece may tell us much, as witness Gevaert's plausible suggestion in his 'Cours méthodique d'orchestration,' that some of Bach's methods of orchestration can be explained only by supposing that the organ doubled some of the wind parts.

Setting aside numbers where the *B.c.* was in reality nothing more than a figured bass, an accompaniment in musical shorthand, and numbers where the harmony according to the composer's ideas was incomplete without the aid of the harpsichord, the question as to what the cembalist probably did may be best answered by another question: What did the conductor do in England, when, seated at the pianoforte, he directed the performance of a symphony of Mozart or Beethoven in the days before Spohr surprised the patrons of the Philharmonic Concerts by producing a baton from his coat-tail pocket? \* As the conductor followed tradition in one respect, he doubtless followed it in others. If he did not play during the 'Jupiter' or C minor, but only sat and thought, the process could have been carried out equally well at his own fireside. If he *did* play, what did he play? The English conductor of a hundred years ago seems to have been an insignificant creature compared to the leader, but it is hard to believe that his insignificance amounted to absolute nothingness. The pianoforte was certainly not silent, and we may be sure that the musicians saw nothing inartistic in the conductor joining in the *fortes*, strengthening the basses, giving a lead to some instrument here, or strengthening a wavering part there.† Possibly he may have considered the *fermatas* as his peculiar property, to be filled in by cunning cadenzas of his own. Generally speaking, he would do much as his predecessor of fifty years before, and he, as his predecessor, allowing for differences in the harmonic texture of the music.

\* This was in 1820, but it was many years later before the baton was adopted universally in England. As late as 1829 Mendelssohn had a struggle to be allowed to conduct in the modern fashion.

† In a letter to the *Harmonicon*, dated March 16, 1832, the correspondent asks: 'Is the Philharmonic Band so composed, that the Symphonies of Haydn, Mozart, and Beethoven cannot be played without the desperately annoying accompaniment, the *hushing* of the leader to the piano parts of the composition?'

That the audience would perceive nothing inartistic in the conductor adding a pianoforte part to a Mozart or Beethoven symphony, need not be discussed. Do our modern audiences, presumably more intelligent, accept without a murmur the introduction of the organ into works where not only has the composer not indicated it, but expressed a wish that it should not be employed?

To commence with, the harpsichord was undoubtedly the foundation of the orchestra, but, as orchestral players became more skilful, composers learnt gradually to rely less on the keyboard instrument. To pretend that it would be possible to represent its disappearance by a regular curve, would be absurd. Its disuse followed an erratic course, and depended on many things. Who first allowed the orchestra to walk without leading-strings, we cannot say. Someone in the 17th century must have been the first to attempt the experiment, but after all that someone was merely copying another someone of the previous century, who, in the 'Ballet de la Reine' (1581), or similar work, had written for orchestral instruments alone, without the aid of organ, cembalo, or lute.\* But, though he copied, the result was not quite the same, because the parts now moved above a firmly defined bass. The *Basso continuo* had been invented.

## Occasional Notes.

When in our last issue (p. 106) we vented our spleen on the iniquity of whispering during musical performances, we forgot to mention one of the compensations of the crime, namely, the flashes of ignorance such conversations occasionally reveal. Not long ago, during the performance of a well-known Debussy piece, we overheard the remark that 'all this music, don't you know, is made up of whole-tones.' Yet the semitones were being delivered *galore*, and they are found abundantly in most of Debussy's music! The occasional use of whole-tones melodically, and chords derived from the whole-tone scale, are only part of the means by which Debussy secures his peculiar atmosphere.

In an article (in the *Christian A DISCOVERY. Science Monitor*, Boston, U.S.A.) on the 'Importance of Voice in Opera,' Cleofonte Campanini, the director of the Chicago Opera Company, says that 'Voices are what make Opera,' and he adds, apologetically, 'at any rate I think so.' So do we. The musician merely composes it. Campanini goes on to say that 'if opera is not singing then I do not know what it is.' No more do we. Evidently someone in Chicago has been saying things about opera.

We have been overwhelmed recently with offers of articles and other contributions. This exceptional output has come at a time when our space is inevitably cut down. We offer this explanation and apology in account for the rejection or compression of much matter of interest. As a rule, we cannot deal with any news items received after the 15th of the month. Organ recitalists particularly should notice this date.

\* The overture to the Ballet was composed for oboes, cornetti, and trombones.

We have received many letters METRONOME asking for advice as to Metronome RATES. Rates of the Pianoforte pieces set for this year's examinations of the Associated Board. As owing to the limitation of our pages we are not able to devote space to this matter, we beg to refer inquirers to the April number of the *School Music Review*, where the rates are dealt with completely by a well-known musician. But it is as well to warn candidates that the rates there suggested are purely personal opinions, and have no official authority. In no other class of music than pianoforte pieces is there such a divergence of opinion as to rates for performances. The finest players of the classics differ greatly, and yet it may be claimed that they are all right, inasmuch as after due consideration the rates chosen suit their feeling and self-expression. Students are in another category because their technical limitations must necessarily to a large extent influence their choice of speed. The rule as to quick pieces should be never to play faster than you can play well. We believe that the examiners of the Board would give much more credit to correct and even performance at a comparatively slow pace than to a feverish endeavour to play at double this slow pace, even though the faster pace was suggested by our or any other writer. It is often the case that the slower movements are of greater difficulty than the *Allegros*, &c., because of the tendency to hurry. We are afraid that the whole question of pace makes teachers somewhat nervous. They are so unaffectedly anxious to please examiners!

The <i>British Bandsman</i> of March 16 gives the following summary list of the losses sustained and honours gained by known bandmen during the War:	
BANDSMEN'S ROLL OF HONOUR.	
Killed in action or died from wounds	1,082
Wounded	1,415
V.C.'s	4
D.C.M.'s	45
M.C.'s	5
M.M.'s	64
Granted Commissions	54

## Church and Organ Music.

### COMMUNITY HYMN-SINGING.

Readers of Transatlantic musical journals are aware of the enthusiasm with which Americans are developing the idea of Community Singing. Great crowds gather, generally in the open air, and instead of listening to the performance of a few hired experts, sing themselves. Sometimes (an even better plan, we think) the efforts of the crowd are supplementary to that of an orchestra. For example, a concert recently took place at Milwaukee, with the orchestra playing works by Beethoven, Rossini, Grieg, and MacDowell. Between these numbers the hearers turned themselves into a choir, and contributed popular songs. Whether the reserve of our Queen's Hall audiences will ever be broken to this extent remains to be seen. Recollecting the heartiness with which the crowd on the opening night of Promenade seasons sings 'Land of Hope and Glory,' and 'Rule, Britannia,' we think the omens are favourable. Meanwhile, community singing in America is as much the rage as pageants were in England a few years ago. The music sung is of course simple. Popular songs and hymns are the

staple so far, but already more ambitious steps are being taken. We believe that a performance of 'Messiah' is projected, if indeed it has not already taken place.

In England we see signs of the same spirit, though for obvious reasons very little in the way of organization has so far been attempted. Perhaps later on some of our leading chorus-masters may be induced to take the matter up.

As a move in the right direction, the Church Music Society has arranged a series of gatherings for the consideration and practice of hymn-singing, hoping to end the course with a kind of Hymn Festival at the People's Palace on July 20.

In a preliminary circular the Society explains that it has been moved to take this step, first, because it feels that the demand for community singing happens to coincide with a very marked revival of interest in the congregational side of church music, especially in regard to hymns. Secondly, it feels that the success of hymn-singing by large gatherings organized recently in Wales, the North of England, and at Oxford, justifies an attempt to arrange something of the kind for London.

The Metropolis is a notoriously difficult place in which to organize such a Festival. Its vast size and consequent absence of local and corporate feeling are hindrances that may prove to be insuperable. The attempt is to be made, however, and believing as we do that the power of music is never more manifest than when it is used as a medium of expression by a crowd, we hope the enterprise of the Society will have the success it deserves.

The first meeting took place at the Temple Church on Saturday, March 16, with Dr. Walford Davies in charge. He began with a brief and very suggestive address on hymn-tunes, explained the objects of the Society's scheme, and then proceeded to practical work. Five hymns formed the material for some thoroughly enjoyable study. The congregation sang alone, alternately with choir, divided into men and women, in harmony, unison, and in mixed harmony and unison. In one or two cases they sang the melody while the Temple Choir added a fauxbourdon from the Tenor Tune Book. Dr. Davies soon overcame the diffidence of his audience, and set them working hard. If the gathering included any members of choirs who regard hymns as needing no rehearsal, they must have had a wholesome surprise. Experiments were made in pace, rhythm, and the vexed question as to whether and how far breathing spaces at the ends of lines should affect the rhythmical scheme was fully discussed. We thought the pace was rather quick in some cases, though there can be no doubt that Dr. Davies was right in treating the semibreve as the unit in tunes with 'gathering notes.' He pointed out that our hymn singing suffers badly from 'minim�ty,' a word coined by Mr. Geoffrey Shaw, aptly descriptive of the deadly monotony of eight lines of even notes. Illuminating remarks and examples showed the difference between keeping time and being rhythmical. The importance of leading up to the master word of a phrase was another point fully dealt with. The whole practice was a striking exposition of the possibilities of hymn-singing—possibilities that are within the reach of any congregation, due trouble being taken. One came away from the Temple more than ever astonished at the prevalence of cut-and-dried methods of singing hymns with all the verses full and in harmony, and all at the same pace, regardless of the character of the tune and the nature of the words.

The hymns practised were Kipling's 'Land of our birth,' to Bishop's 'Illsley,' 'Lord of the brave,' to

Gibbons's 'Angels' Song' (with the original rhythm); Milton's 'The Lord will come,' to 'Dundee,' and also to the 'Old 107th' from the Scottish Psalter—the latter a grandly rugged tune that obviously made a deep impression; 'O God of truth,' to St. Mary; and Julia Ward Howe's 'Mine eyes have seen,' to an anonymous tune from 'In hoc Signo,' a capital melody with a thrill in its final cadence.

We were glad to see that on this occasion, as at the conferences last summer, the questions and opinions of the congregation were invited and forthcoming—a useful feature. It should be added that the Temple choir rendered valuable service.

The remaining fixtures are: April 27, St. Mary's, Primrose Hill (Messrs. Martin and Geoffrey Shaw); May 25, the Speech Room, Harrow School (Dr. Percy Buck); June 22, St. Mary Magdalene's, Munster Square (Mr. Harvey Grace, who will give a short address on 'Congregational Practices'); July 20, Hymn Festival, the People's Palace.

The March meeting of the Glasgow Society of Organists took the form of an organ recital at St. Mary's Cathedral, when Mr. John Pulein played the following:

Chaconne	...	...	...	...	Purcell
Allegretto	...	...	...	...	Vierne

#### Choral Preludes:

'Christ the Lord to Jordan came'	...	...	Bach
'St. Mary'	...	...	Ernest Bristow Farrar
'Martyrs'	...	...	Harvey Grace
'Canterbury'	...	...	John Pulein
Croft's '136th'	...	...	C. H. H. Parry
Eclogue	...	...	F. Halphern
Rhapsody	...	...	Herbert Howells
Two Pastorales	...	...	P. L. Hillenmacher
Marche Religieuse	...	...	Saint-Saëns

Dr. H. Walford Davies addressed the Choir Trainers' League at their meeting held in Novello's Music Room on March 12. He spoke on the organ accompaniment of the church service. As might be expected, he gave much excellent advice not merely on technical points but on the ethical aspect of the organist's position. There was a large attendance. Dr. Percy Buck was the chairman. We regret we are unable to give a full report.

Mr. Albert Downing, of Toronto, late of Yorkshire, who has held several important tenor soloist positions in Toronto churches, has just been appointed choir director and soloist of High Park Presbyterian Church of that city. Mr. Downing was for several years a pupil of Mr. G. A. Nixon, of Mexborough, Yorks, to whom he owes a great deal for his successes in Canada.

We have received from Dr. Harding, hon. secretary of the Royal College of Organists, a copy of the pamphlet recently issued giving in full the correspondence that has taken place between the College and the Archbishop of Canterbury respecting the tenure of the position of Church Organists. We are unable to do more this month than draw attention to the publication.

A free organ recital is given in the Armitage Hall of the National Institute for the Blind, 224, Great Portland Street, W.-1., every Wednesday, at 3.30 p.m. All who desire to see the processes connected with the Braille music publication are invited to attend at 2.30 p.m., when they will be shown over the building.

We have received a sixpenny booklet, 'Plainchant and Faburden,' by Godfrey Scats (Faith Press). Its twenty-seven pages contain a great deal of interesting and useful matter, and we commend it to church musicians and to the clergy.

#### ORGAN RECITALS.

Mr. Felix Corbett, Town Hall, Middlesbrough (four recitals)—Lament, *Harvey Grace*; Fantasia and Toccata, *Stanford*; Fantasia in E, *Wolstenholme*; Scherzo, *Turner*; Overture, 'Ptolemy,' *Handel*; Toccata and Fugue in C, *Bach*; Ronde Capriccio, *Lemare*; Prelude and Fugue in D minor, *Mendelssohn*; 'Lied des Chrysanthème,' *Bonnet*; Marche Triomphale, *Borowski*.

Dr. Ernest Bullock, St. Margaret's, Durham—Prelude and Fugue in B minor, *Bach*; Andante from String Quartet, *Debussy*; Fantasia in E minor, *Silas*; Berceuse, *Vierne*; Scherzo in A flat, *Bairstow*; Pièce Héroïque, *Frank*.

Mr. Harold Dawber, St. George's, Stockport (two recitals)—Berceuse, *Arensky*; Concerto No. 6, *Handel*; Finale from Sonata No. 4, *Mendelssohn*; Impromptu in A, *Goodhart*; Recitative and Finale from Sonata No. 1, *Mendelssohn*; Pastorale, *Vodratski*.

Driver C. E. B. Dobson, Central Mission, Nottingham (two recitals)—Allegro Maestoso (Sonata in G), *Elgar*; Andantino, *Frank Bridge*; Concert Overture, *Hollins*; Solemn Melody, *Walford Davies*; Toccata, *Widor*.

Mr. C. C. Sumson, Christ Church Cathedral (two recitals)—Pastorale, *Frank*; Concerto in G minor, *Handel*; Slow Movement from the 'Sea Symphony,' *Vaughan Williams*; Partita on 'O God, Thou faithful God,' *Bach*; Overture to 'Acis and Galatea.'

Mr. F. W. Holloway, St. Stephen's Walbrook—Overture to 'Samson'; Sonata in D, *Edwin H. Monk*; Scherzo from Symphony in C minor, *F. W. Holloway*; 'Finlandia.'

Mr. Herbert Gisby, St. Thomas's, Regent Street (four recitals)—Echo and Marche Solennelle, *De la Tombelle*; Alla Marcia and Sursum Corda, *Ireland*; Allegretto and Finale (Sonata No. 4), *Mendelssohn*; Meditation in a Cathedral, *Silas*; Prelude (Sonata in E flat minor), *Rheinberger*; March of the Crusaders, *Liszt*.

Corporal F. E. Wilson, St. Anne's, Eastbourne—Fugue in E flat, *Bach*; Toccata (Symphony No. 5), *Widor*; Scherzo (Sonata No. 5), *Guilmant*. Holy Trinity Eastbourne—Pastorale and Finale (Sonata No. 1), *Guilmant*; Grand Chœur, *Hollins*; Offertoire, *Wily*.

Mr. A. E. Davies, St. John's, Red Lion Square—First Movement (Sonata in A minor), *Rheinberger*; Allegretto in E flat, *Wolstenholme*; March on a Theme of *Handel*, *Guilmant*.

Mr. George Pritchard, Parish Church, Altrincham—Choral Song and Fugue, *S. S. Wesley*; Allegro Maestoso (from Sonata), *Elgar*; Fantaisie in E flat, *Saint-Saëns*.

Mr. S. Wallbank, St. Margaret's, Dunham Massey, Manchester—Fugue in E flat, *Bach*; Sonata in D minor, *Rheinberger*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (three recitals)—Sonata in E flat, *Christian Fink*; Prelude and Fugue on the name 'Bach,' *Bach*; Cantilène in F, *Rheinberger*; Sonata Pascale, *Lemmens*.

Mr. Allan Brown, Hutton and Shenfield Union—Fugue in C minor, *Reubke*; Canon in B minor, *Schumann*; March on a theme of *Handel*, *Guilmant*.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (four recitals)—Toccata and Fugue in D minor, *Bach*; Overture, 'The Magic Flute'; 'St. Francis preaching to the Birds,' *Liszt*; Toccata (Symphony No. 5), *Widor*; 'Finlandia.'

Mr. J. K. Zorian, St. Sebastian's, Mellor—Prelude and Fugue in C minor, *Bach*; Ave Maria d'Arcadelt, *Liszt*.

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Sonata No. 6, *Mendelssohn*; Legend and Symphonique Finale, *Guilmant*.

Mr. W. J. Lancaster, Bolton Parish Church—Dithyramb, *Harwood*; Berceuse and Marche Funèbre, *Vierne*; Evocation de la Chapelle Sixtine, *Liszt*; Final, *French*.

Mr. Chastey Hector, Brighton Parish Church—Prelude in C, *Bairstow*; Agitato and Cantilène (Sonata in D minor), *Rheinberger*; Triumphal March, *Lemmens*.

Mr. Herbert Ellingford, St. George's Hall, Liverpool (four recitals)—Sonata in D minor, *Lloyd*; Prelude and Fugue in D, *Bach*; Air Varied, in D, *Adams*; Suite No. 1, 'L'Arlésienne,' *Bizet*.



## APPOINTMENTS.

Mr. Norman Demuth (pupil-assistant to Dr. Davan Wetton and late of the London Rifle Brigade), organist and choir-master at Uxbridge Parish Church.

Mr. H. V. Miniken, organist and choirmaster, St. Stephen's Parish Church, Westminster.

Mr. H. W. Tupper, organist and choirmaster, Southwell Cathedral.

Dr. Frederic R. Wood, organist and choirmaster, Blackpool Parish Church.

## THE ROYAL COLLEGE OF ORGANISTS.

Although the object of the gathering on January 19 was the presentation of diplomas, the thing that really mattered was the admirable address of the President, Sir Hubert Parry. We regret that the claims on our space will allow of only a few extracts.

In the course of some cogent remarks on examinations and 'cramming,' Sir Hubert said:

There are some things which examinations cannot definitely provide for, but at the same time I am of opinion—an opinion in which, I fear, most people do not agree with me—that it is of the utmost importance that an examiner should keep his mind alive to seek out those higher qualities which are not merely concerned with efficiency. It is when an examiner tries to estimate on the basis of certain mere numbers the particular qualities of efficiency in relation to particular items in the examination forms, particular points of method, and so forth, that he lends himself to the crammer. It is then that examinations are so unfortunate as to encourage those who have no understanding and can only repeat what has been stuffed into them by the word and sentence. It is only by keeping the mind awake, and having some kind of loophole in the examination through which it may be possible to discern what the real quality of the person is, that you can escape the fatal tendency of examinations to encourage cramming. Of course, one could run on by the yard on that subject, and show what a vast amount of absolutely hideous mischief is done to our blessed art by that class of examination which entirely excludes all the finer questions of personality in the interest of a very shallow efficiency.

Undoubtedly our examining bodies have in the past attached far too much importance to such mechanical processes as harmonizing figured basses. The filling up of such a bass at sight at the keyboard is an excellent test of the examinee's grasp of harmony; but the operation on paper is chiefly a matter of arithmetic. We hope to see its elimination from paper work in favour of an additional melody or ground-bass, or some other feature giving scope for individuality.

Organists as a body are usually regarded somewhat slightly by other branches of the profession. They are supposed to be dull, academic, hide-bound, conventional—in fact, everything an artist should not be. They will feel grateful for this sympathetic reference to their work:

Let me pass to the organists' particular interest. The organists are in a peculiar, special, responsible, and very important position indeed in this country, especially at this moment. They are so fortunate as to have their particular sphere of art more deeply rooted in the past than any other branch of musical activity. They are the guardians of live tradition, which appeals to them more than any other section of musicians—and by live tradition I mean the noblest expression of the noblest ideals. . . . Can I ask you to look at the present condition of music, the present condition of things as advocated by those whose interests are not deeply rooted in the past, and say whether the things they preach to us embody the noblest expression. It is indeed wonderful how people who advocate all sorts of flummery and

levity in music are fond of saying that the organist is a man who is too ponderous and conventional, and cannot be gay and jolly. I am sorry to say there is a great deal of partisanship in connection with our art, but we can fairly say, in answer to that insinuation, that the foremost examples and representatives of the organists' profession are very far from being inefficient, even in departments which do not concern their own particular special daily professional vocation. There are plenty of men who are essentially organists, who can wield the baton just as well as the most frenzied of conductors of secular instrumental music. There are many organists who can undertake performances of an orchestra and choir on the very largest scale, with perfect assurance of being able to get a worthy interpretation. And it is the interpretation which counts. It is the interpretation in this sense which will tell you whether the organist is qualified for what he is doing, or whether he is not: whether the conductor is fit for his place or not. And in that competition I do not think the organist would come out at all badly. The organist has manifestly certain advantages over your special instrumental conductor, because it is perfectly obvious that the organist, besides absorbing all the finest influences of his own sphere of art, is intimately acquainted with all the newest developments of secular instrumental art; while those who concern themselves with secular instrumental music know nothing about that great sphere which deals with the more serious concerns of the organist. The organist has a better opportunity of judging what the pretensions of these days are, and he is inevitably impelled towards what we may call seriousness. After all, the conditions under which he works are serious. He is brought into contact with all the noblest feelings and aspirations of the human creature. We know quite well that the gay multitude does not think much of seriousness, and thinks a great deal more of mere sensation and the sort of things that can afford amusement and pleasure for a short while and can be frequently changed. But I think every sensible and reasonable person knows that the human race does not prosper except with a rational admixture of seriousness. And this seriousness is one of the highest attributes that the human creature can aspire to. It is strenuous, heartfelt, ardent, and looks for the deeper and nobler things that can speak to us in the spiritual sense. That is what our humanity benefits from, and that is the sphere in which the organist naturally works, if he is not seduced by the trivial everyday remarks of stupid people who are incapable of deeper thought. The R.C.O. is fortunate in having its mind set in such a direction, and it can help enormously in these chaotic days, when all our standards are repudiated, by holding people to those great ideals which really are the fundamental essentials of our art.

We are glad to see this tribute to the all-round qualifications of organists as a class. Clever 'modernists' who sniff at them should set to work and make a list of all the eminent musicians, from Bach downwards, who have been organists. They would sniff no more. Even a list of living English organists who are eminent as composers, conductors, teachers, or writers, would give the occupants of our organ-lofts legitimate cause for pride. The following wise words on the study of musical history come fittingly from one who, by his labours in this department of musical literature, has laid students under a deep obligation:

I confess I could wish that that curious aversion to the study of the history of our art, which is displayed so universally, had less influence, even upon some representatives of the organists' profession. I believe that they, naturally, by their circumstances, which I have already alluded to, have great opportunities to be interested in the history of their art, and in what really constitutes the basis of live tradition. Still, there is a constant tug against it—I do not know whether it is perversity in human nature, or dislike of analysing too closely the things which seem too tender for such treatment, because they have such deep spiritual

significance. I have observed for many years that even the most enthusiastic young people do not take kindly to the process of looking closely into the story of the development and the wonderful building-up of our splendid art. I think perhaps it is a great deal owing to the wretched way in which we used to learn history. History is not merely learning dates and the names of kings and wars and all manner of mere events. History is getting to the inside of things and understanding what it all meant. It is getting to understand the roots of social conditions and the way in which, for instance, our liberal institutions came to be. It takes cognizance of that constant growth and progress which, if you take the trouble to understand its root-causes, you can trace in its development, even from the time of prehistoric man. That is what we should seek to know and understand—why things have come to be what they are. Every single note of our system was brought into the scheme in relation to other notes. Every progression had some fundamental reason when it was first invented. All these things carry you to the real understanding of things, and they are only attainable through careful consideration of their historic developments. They minister enormously to the fulness of life. For after all, the things you do not understand are the things which bore you, because it is a strain to make out the meaning of them; they bore you because you can only get the external impressions of them, which can only provide for mere futile pleasure and amusement. But the more you get into the innermost meaning of things and feel the real heart of them, the more you will be interested. This is the way in which the human creature expands vision beyond action.

Organists who have allowed the routine side of this work to narrow their interests should ponder well the closing passage of Sir Hubert's address:

Knowing what live tradition is, and how characteristic it is of the English people to believe in continuity and coherence of progress in all things, it is in the sphere of the organist not only to uphold the noblest phases of his art, but address himself to wider fields of interest which will enable him to see his art from outside as well as from within. He is called upon by the nature of his work to try to understand the meaning of quality, and a man does not learn what that is unless his mind ranges far and wide among the inspiring mouthpieces of literature, and the great thoughts which minister to man's well-being.

Organists can do without the momentary pleasures which seduce the thoughtless herd; they have too deep an interest in great and noble things to let unworthy things attract and absorb their attention, and they may well take every opportunity of drawing inspiration and knowledge from the vast variety of thought of the finest quality, of which there is such a splendid store nowadays in easily attainable forms. Among the most encouraging things of our time are the vast editions of every kind of book which bring you into happy touch with the stock of learning and experience in the different branches of human, intellectual, emotional, and spiritual interest—things like the Home University Library, written and edited by splendid and devoted men, which all show what a splendid background of fine aspiration there is abroad among the great masses of the people. We are sometimes bewildered by seeing and hearing of the vogue of so much flimsy work, in the general field of art and elsewhere, but at the back of things there is a noble aspiration towards higher sources of influence, which fill life with influence, which fill life with interest. In that sphere organists are by right of inheritance the people who should be in the forefront of all branches of the musical profession. It is their prerogative to prove all things, and hold fast that which is good.

We agree with a subsequent speaker that a collection of the presidential and other occasional addresses of Sir Hubert would make a valuable book.

## DEATH OF SAFONOV:

### RUSSIAN CONDUCTOR AND PIANIST.

The news that Safonov, the celebrated Russian musician, had died at Kislovodsk, Russia, in March, came as a shock to his numerous friends in England, for only the other day we had been told of his musical activities in a distant part of that unfortunate country. As so recently as January, 1916, Mrs. Rosa Newmarch contributed to our columns an account of the deceased musician's interesting career, we need not now repeat biographical details. A fine separate portrait of the deceased was presented with this number.

Wassily Safonov (or Safonoff, as he preferred it in English) was born on February 6 (new style), 1852, in the village of Istchory, in the Northern Caucasus.

We give below appreciations from two ladies who knew him intimately:

Mrs. Newmarch writes:

I have no doubt that the events of the past year hastened his end. Safonov came of an old Cossack family who prided themselves on their loyalty to Tsar and country. His people clung, like many Cossacks, to the Conservative tenets of the Old Believers. He himself was an Orthodox Russian of the old School, and I do not think even his long visit to America altered his political views. You might meet his physical counterpart in uniform at any kind of function under the Imperial régime, but inwardly there was nothing of regimental dulness or official narrowness about him. He was one of the most intensely-individual people I have ever met. His outlook was wide and sane; his flow of humour and repartee were inexhaustible, and sometimes rather overwhelming. He loved to take the stage and hold it during lunch or dinner, and most of his friends found it worth while to enter into a conspiracy of silence on such occasions. How hospitable he was, in the traditional Russian, copious fashion! Who does not remember his lunches, which began at Driver's, were continued at some grill-room of his own discovery, and wound up towards 5 p.m.—if ladies were among the guests—with coffee and cakes at some famous *Misericordie*. One literally felt 'too full for sound or foam' after lunching with Safonov! But underneath this external aspect of the racy *raconteur*, the lavish host, the lover of life, with all its good things, there was a strong mystical vein in Safonov such as one might expect in a descendant of a long line of *Staro-obrady* (Old Believers). I only came upon this side of the musician in the last years of our acquaintance. A certain performance of Beethoven's C minor Symphony, and certain grave conversations during his last visit to London, when I was writing an article upon him for the *Musical Times*, will remain my strongest memories of this virile and exuberant personality, who bore physical and moral sufferings like a hero. I do not know the manner of his death. He was often seriously out of health, and it is probable that the spectacle of his country drifting from the Scylla of revolution to the Charybdis of German domination, practically broke this large and loyal heart. Of one thing I feel sure, Safonov, who lived like a true Russian, died like a good Christian.

In response to our request for a personal tribute to the memory of the deceased musician, Miss Olive Byrne, who knew him well, and who is much grieved to hear of his death, writes as follows:

Of Safonov as an artist—and a great one—the whole world knows; but it is of Safonov the man that I, as a close personal friend, have been asked to speak. His was a kind, gentle, sincere, and lovable nature, always thoughtful for others, and he was always ready to help those in trouble or difficulty; and, above all, he possessed a keen sense of humour. With an unlimited number of amusing stories and jokes, told with real enjoyment which held the attention of his hearers, he could entertain a room full of people for as long as they liked to stay and listen to him. He also possessed the



rare quality of being as good a listener as a talker, and many of his pupils and friends were accustomed to confide in him, for they never found him lacking in that great-hearted sympathy and tenderness they needed. Perhaps the greatest charm in Safonov's character was the almost child-like simplicity which seemed to pervade the whole atmosphere of his surroundings. He hated show, vulgarity, and affectation—especially in women—and liked everything plain and unvarnished. Safonov loved England. He told me that once, many years ago, he had intended to become a naturalised Englishman; 'but,' he continued, with a gesture of his hands, 'it came otherwise.' His friendship was a privilege and honour to all those to whom it was extended, and there are many who will mourn his loss very deeply.

## Reviews.

### VOCAL MUSIC.

Frank Jephson's 'Dear Golden Days' (Novello) is a song of which an expressive singer can make much. It is simple, and though it has much in common with the ballad of the day, it is well written and sufficiently original to deserve a place in a higher category. Cyril Scott's 'The Pilgrim Cranes' (Elkin & Co.) is a very characteristic setting of a poem by Lord de Tabley. The vague discords and rhythm are highly suggestive features, and the pensive melancholy of the words finds apt expression. The familiar lullaby, 'Sleep, baby, sleep, thy father watches the sheep,' has been set yet once more, this time for S.S.A.A., unaccompanied, by W. W. Starmer (Winthrop Rogers). With a well-balanced quartet it would be very effective. The music is only moderately difficult.

### PIANOFORTE.

In 'A Sequence of Melodies' (Augener) Ethel Boyce gives us five well-written little pieces suggested by ancient metres. Two very attractive pieces of salon type are the Scherzo and Valse of W. G. Ross, published together (J. & W. Chester).

### ORGAN.

Edward L. Monk's Sonata in D major (Collard Moutrie) has an animated and effective first movement, and a pleasingly simple *Andante*. In the *Finale* the composer's invention seems to flag somewhat, with the result that the work, like many other Sonatas, ends less well than it began. W. C. Carl has made an effective little organ-solo from the Symphony to Purcell's famous 'Bell Anthem' (H. W. Gray Co., and Novello). It should be a popular item at Christmas services and recitals.

## Obituary.

We regret to record the following deaths:

WILHELM COENEN, the well-known pianist and popular composer, at Lugano, on March 18 (or 19). He was born at Rotterdam on November 17, 1837. His sister Fien taught him pianoforte playing in his childhood, and later he had some instruction from Thalberg and Ernst Lubeck. After that he became his own teacher and achieved considerable distinction. He toured over North and South America, and in 1862 settled in London, where he remained until 1909, chiefly occupied in teaching at the Guildhall School of Music and privately. He was the first to introduce the chamber music of Brahms in this country. The *Musical Times* of May, 1870, records the performance of Brahms's Sextet for strings (the *Scherzo* of which was encored) at one of his concerts given in Hanover Square Rooms. A temporary injury to his right hand led to the composition of two Fantasies for the left hand only, one of which was on the 'Last rose of summer' and 'God save the King,' and the other on 'Home, sweet home.' He also composed twenty or more fantasies for both hands, and a notable contribution he made to concerted pianoforte music was a Caprice

Concertant for sixteen performers on eight pianofortes (published now as a four-handed duet, but still obtainable in its original form). As a song-writer he was very successful. Two of his songs, 'Come unto me' and 'Lovely Spring,' are still greatly in demand. He retired some years ago, and resided at Lugano, where he was near a married daughter. He was an old and valued friend of the House of Novello.

SOPHIE MENTER, recently, in Germany. Born at Munich on July 29, 1841, daughter of the violoncellist, Joseph Menter, she was a wonder-child as a pianist. She studied at the Munich Conservatoire under Leonhard, and later was in turn under Miest, Tausig, and Liszt. In 1872 she married David Popper, the violoncellist, from whom she parted in 1886. Her first appearance in England was in 1881. She made her name at a time when women-pianists were rarer than they are now, but she would have been notable at any time, for she deserved the compliment Liszt paid her when he called her 'his only true daughter.' A good story was told of her which showed her independence of character. When she was quite a beginner she obtained through the influence of Liszt an offer of an engagement at a Vienna Philharmonic Concert, in those days the summit of a young artist's ambition. She was determined to play Liszt's E flat Concerto, but the directors were frightened of it and asked her to play something else. She stuck to it, however, and when the old gentlemen looked like being obdurate she said in her best Bavarian Doric, 'Well, after all, need I play at one of your concerts?' They were so taken aback, for no one had ever spoken to them like that before, that they gave in.

GUSTAV SCHRECK, the Cantor of the Thomas Schule at Leipzig, in February. He had held the post since 1892, being the thirty-first incumbent since its institution in 1739, and the eleventh since Johann Sebastian Bach. His immediate predecessor was J. W. Rust. Dr. Schreck was born at Zeulenroda on September 9, 1849, and studied at Leipzig from 1868 to 1870, under Plaidy, Papperitz, and Jadassohn. He then settled for two years at Wiborg, after which he returned to Leipzig, where he lived till his death. As professor of composition at the Conservatoire he had a great reputation as a teacher, and composed much Church music.

EMIL SJOGREN, at Stockholm, last month. Born on June 6, 1853, in the same city, he completed his musical education at Leipzig, studying chiefly under Kiel and Hauptmann. He then returned to Stockholm, where he lived till his death, except for two years spent in touring Northern and Central Europe. In 1891 he was appointed organist of the Yohannis Kyrka. His music reflected his Leipzig training more than his Scandinavian origin. He was a voluminous and versatile composer. His larger works are not familiar in this country, but his 'Novellettes' for pianoforte and his Violin Sonatas are popular.

WASSILY SAFONOV (see previous page).

## Correspondence.

### STRAUBE AND BACH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—At the risk of being unjustly regarded as a Pro-German, I cannot refrain from taking up the cudgels on behalf of Karl Straube's Bach interpretations. I have just read Mr. Harvey Grace's caustic comments on Straube's edition of Bach's organ works, and as one who in student days very often heard the great organist of Bach's old Church both play and conduct the master's works, I must say that Mr. Grace has a very mistaken impression of Straube's ideals. To hear him play the great Preludes and Fugues on his own organ was a revelation of how living and how full of every shade of feeling Bach's music really is, and also of how very far in advance of his time the giant really was. Translations from the German into English are always apt to emphasise the 'overweighted' style of the original, while the profuse employment of adjectives and adverbs which characterises German is altogether unsuited to English and has to be rendered in such a complicated way that it often makes a passage sound ludicrous. The too thorough directions as to fingering, &c., I do not attempt to defend—they probably spring from the habit of teaching, which teachers know well inclines one to

the evil idea that it is not wise to leave anything to the judgment or initiative of the pupil if one will have it properly done. My object in writing this letter is simply to say how very beautiful were the works of Bach, both choral and for the organ, under Straube's hands. However exaggerated his language may be, his playing was never so in effect. His mistake has been in trying to convey in words the subtle and wonderful beauty which he finds and reproduces in the music. Surely the mistake in this country—nay, the very sin, which has made Bach hated and feared as only 'exercises' and 'dry, dull' technical preparatory work—has been that of looking upon exquisite passages as merely the 'pleasant sequences' referred to by Mr. Grace.

To those who have studied Bach in his own city, and heard him week after week for years interpreted in his own church by the artist Karl Straube, his music will always be more full of infinite shades of beauty and living emotions, human and divine, than any other music that exists. Straube's playing of the glorious 'Passacaglia' was a demonstration of how the most mighty iron and the most delicate ethereal

gossamers can both be finely handled by the same workman. Having once heard that, German or no German one cannot sit and hear him attacked without speaking a word in his defence, especially as many pupils have been won over to become Bach worshippers by being taught his music on the lines followed by Straube in his playing.—Yours truly,

(Miss) ENID PAYNE.

Mr. Harvey Grace writes:

I sympathise with Miss Payne's desire to defend her old teacher, but I must remind her that my article was concerned solely with Herr Straube's work as a Bach-editor. Miss Payne's defence consists chiefly of a panegyric on his playing, and therefore is hardly to the point. Is Bach's music 'hated' in England? Most of us, in a position to know claim that he is a popular composer, and that he has become so without such editorial aids as gushing comments, far-fetched meanings read into simple or conventional passages, and alterations of the music in order to obtain greater sonority.

### BENJAMIN DALE'S PIANOFORTE SONATA IN D.\*

By FREDERICK CORDER.

This remarkable work, which is by far the most ambitious contribution to the literature of the pianoforte yet produced in this country, has now been before the public for twelve years, and it is surely time to recognize its existence. Written in 1902, whilst its composer was yet a student, its merits were so evident to his fellow-musicians that they felt the imperative necessity of having it published. But how was this to be rendered possible? What publisher in his senses would dream of undertaking as a business proposition the production of a Sonata, let alone one of over sixty pages in length and of extreme difficulty, by a totally unknown writer? Several abortive attempts were made, and at last, owing to the fact that there happened to be quite a group of unusually talented young men just then with works of a similar tendency, the Society of British Composers was formed, with the intention of doing for England what Belaieff had done for Russia—undertaking the publication of high-class music of a non-commercial kind, recognizing the fact that the sale of such music could only prove remunerative after a long time, if at all. Of the difficulties of this enterprise it needs not here to speak; suffice it to point out that among the first publications were the Dale Sonata, Paul Corder's Nine Preludes, Swinstead's Prelude in D, Bowen's first Miniature Suite, and Bax's Celtic Songs—all works which were artistically far ahead of any pianoforte music hitherto produced in this country. With the limited resources of such a Society the advertising possibilities could never be adequate for the pushing of these works into the reluctant public mind. One could not pay great foreign performers to play them, or send lines of sandwich-men down Regent Street inviting people to

'support home industries and buy the Dale Sonata.' Apart from such methods there is little that one can do. From time to time ambitious young pianists of high attainments have played it, and the verdict has always been, 'A magnificent work, but far too long.' Too long for a critic who has to 'do' two concerts in one afternoon, or a member of the audience whose one idea is to get away from it. But how can a great work be too long? When his 'Mastersingers' was first produced Wagner felt that no audience could be expected to stand five hours of it, and provided cuts, which were thankfully accepted. But when it became well-known these cuts were gradually withdrawn, and now it is not uncommon to have the work performed entire. This is the supreme triumph, the true touchstone of success. There is no reason why excerpts from the Dale Sonata should not be separately performed, especially the Variations, which are practically distinct pieces, complete in themselves.

The work consists of a big *Allegro* first movement in D minor, and a Theme and seven Variations in the unrelated key of G sharp minor, the last of which is a continuous Fantasia melting in a singular manner into the *Finale*, which is a Rondo of ample dimensions in D major. The *Coda* of this re-introduces the theme of the Variations and ends *Adagio* in D minor. This scheme startles at once by its entire originality, the only work in the least similar in plan being Tchaikovsky's great Trio in A minor. In manner and matter, however, there is no resemblance between the two works.

The first movement starts off boldly with an impetuous subject:



the first eight bars of which are immediately repeated, gracefully modulating to F major. It will be noticed that the necessary expression-marks and other signs are written in with meticulous care throughout; indeed, they number

277 in the first page alone. Technical difficulties, such as abound throughout the work, begin with the twelfth bar, where groups of two, three, and four notes have to be played simultaneously:



\* Arison Edition, 6s. 3d. net. Cary & Co.

A florid continuation of the subject leads to a subsidiary theme of striking rhythmic and harmonic character :

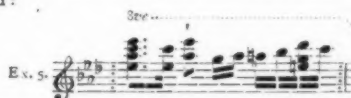


and this is pursued with great energy for no less than twenty-eight bars till we reach the second subject proper, thus :



To save space a mere sketch of the harmony is here given. This melody, of sixteen bars, is very fully developed, chiefly by sequences founded on bar 5, and extended to the remarkable length of fifty-three bars without any redundancy. This amplitude of statement is in order to avoid any necessity for a repetition of the first section ; no decided full close is made, and we pass on to the development, in which the composer shows us what stuff he is made of. It must be admitted that few modern Sonata-writers, from Schumann and Chopin onwards, have shown themselves capable of emulating Beethoven's triumphs in this branch of their art, mostly failing to endow their music with enhanced interest in the 'working-out.' Not so with Dale, who shows a fertility of resource and prodigality of invention truly

astounding in so young a composer. To the concluding phrase of his second subject a small new figure is presently added :



and out of these simple materials a wealth of surprise and beauty is sprung upon us. After a couple of pages of straightforward development one tiny fragment of No. 5 is made the germ of a haunting Mazurka-like theme which is dangled before us for a brief period (No. 6) and lightly discarded



in favour of a new melody founded on the first phrase of the second subject. This gives rise to a triplet figure, of which great use is made in combination with other scraps of material, and maintaining the interest amply till the very unconventional return to the first subject, which is contrived

with great adroitness. This initial theme having been repeated in full pomp with a pretty obvious canonic imitation at one crotchet's distance, the rest of the recapitulation goes as usual, except for great abbreviations and also for a novel and effective passage leading to the second subject in D major :



In the second subject the much-used figure of the 5th bar gives rise to yet new developments, including an effective semiquaver figure which forms the germ of the Coda, a singularly brilliant piece of work. After the executive passages have brought about an imposing climax, the composer appears to say, 'I could have done much more if I had wanted to !' producing yet another new development of the figure in No. 5 on his way to the final cadence, which triumphantly scorns conventionality by being merely the

first and second bars of the movement. A last surprise in a piece full of delightful surprises.

Particular attention should be called to the fact that in all this movement, teeming with invention and incessantly modulating, there is not the faintest tendency to extravagance, or what is called modernism—that foolish and offensive employment of discords as concords which the younger French writers affect. The youthful exuberance of the work is nowhere harsh or repellent, but always attractive.

Turning the page, we find that the theme for variations is laid out with great forethought, being for the most part unharmonized. It demands quotation almost in its entirety :

Ex. 8. *Molto adagio.*



Breaking off with a curious half-close and an inverted 'pedal,' this sombre subject goes at once to the first Variation, in which bars 5 and 6 are taken in semiquavers as an accompaniment figure for the first eight bars. Another figure :



the derivation of which may be left to the ingenuity of the reader, then performs a similar service for the refrain (8A). The closing cadence of this Variation is the first piece of harmonic extravagance indulged in by Mr. Dale, but it

certainly relieves the gloom of the situation, which is very intense.

Variation 2 brightens us up, however, by harmonizing the theme unexpectedly in the treble in B major, and furnishing it with a beautifully melodious continuation, expanding the original eight bar theme to a rich melody of 18 bars, not to speak of the refrain, which is similarly idealised.

The original intention was to have a group of slow variations, followed by a group of *scherzando* variations; but as several slow movements in succession were found to be depressing the scheme was slightly modified, and Variation 3 made a half-playful, half-serious *Intermezzo* of great elegance and charm. The modification of the subject is so extreme that the original quite disappears, and we thus get that relief which is too seldom granted in this type of work :



It will be observed that, all through, the composer takes an absolutely free hand as to the scope of his Variations. Each is a piece complete in itself, suggested indeed by the original theme, but by no means slavishly following its outline. This development of the Variation, initiated by Schumann and prosecuted with signal success by Elgar, Glazunov, and Dvorák, is one of the finest things in modern art.

In Variation 4 the composer appears to resume his original text, but only for the moment. The opening bars of the theme—in B major and in three-four time—now give rise to a slow movement of astonishing breadth and nobility; the melody rises to a dignity which may really be called sublime. Quotation would only spoil its beauty, but one cadence in the middle must be given, as it reappears later in a different connection :



but even here we do injustice : the second time the last semiquaver is high G#. This Variation ends with a remarkable cadence, derived from the original, but dwelling upon the chord of 'subdominant seventh' in a highly novel fashion.

Variation 5 is a brilliant and very difficult *Scherzo*, the material for which is taken solely from the refrain, which we have marked 8A. To be more precise, the *Scherzo* proper is developed from the last three semiquavers of this phrase and

the *Trio* from the remainder. From this slender material a delightfully humorous piece is constructed, the relationship of which to the original theme is as subtle as that of Schumann's Carneval pieces to the 'Sphinxes' on which they are founded.

Equally remarkable and ingenious is Variation 6, in which the same fragment is turned into an exceedingly graceful Mazurka :



The m  
any m  
by the  
resem  
this M  
by a v  
this p  
We  
Vari  
only  
little  
bewil  
chrom  
consti  
goes  
there  
whole

The  
versio  
an ep  
chang  
again  
the si  
secon  
and t  
Ex. 14

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up, a  
into a  
Finan  
comp  
'inter  
simpl  
and fa  
hither  
maint  
the se  
off wi  
then  
Varia  
form,  
then  
manif  
comes  
I s  
analy  
the q  
few b  
those  
intric  
find  
appea  
reser  
my s  
other



The middle subject of this appears to be as spontaneous as any melody in the whole work, but it was really suggested by the opening phrase of the original Theme, faint as is the resemblance between them. The return to the subject in this Mazurka from the key of B flat to that of E is managed by a very humorous use of the 'Tonal scale,' and altogether this piece is as fresh as a daisy.

We now discard frivolity and come to serious matters. Variation 7 might be thought to be yet another *Scherzo*, but only because of its rapidity. It is a *prestissimo* torrent of little chattering chords, between alternate hands, somewhat bewildering at first until the pattern is discerned. Here chromaticism runs riot, and these four pages must almost constitute a record in the matter of accidentals. The turmoil goes on without an instant's cessation until, quite suddenly, there is waked from its slumber the very opening bar of the whole Sonata. It seems to ask 'What is this unholy row

about?' The clatter stops in surprise, then goes on again, when a renewed demand has an unexpected result. The phrase pauses in doubt and then melts, in the most singular manner, into the Variation theme. (Quite discomfited, the powers of darkness disappear and the theme becomes a fresh, beautiful *Adagio*, with an entirely new suit of clothes. (I fear my similes are somewhat incongruous.) Presently the fine cadence, No. 11, re-appears and leads to a section which defies analysis. It wanders from key to key, picking flowers as it goes, so to speak, pouring out one beautiful passage after another and indeed squandering beauties in the most reckless fashion. But when the sentimental mood has exhausted itself the third bar of the Theme seems to attract the composer's attention. He examines it, speeds it up, and in a trice we find ourselves dashing along in a *Rondo* with this triumphant brace of subjects:

*Molto Allegro.*



Ex. 13.



Ex. 13A.

The first is with difficulty discerned to be yet another version of the opening bar of the Variation theme. (Quickly an episodic phrase is added to these, and there is many a change of key as they are buffeted about until No. 13 again takes the upper hand, after which 13A undergoes the strangest and most extensive development by way of second episode and a new subject appears, very cunningly and to all appearance casually introduced:



Ex. 14.

You have to be well acquainted with it before you realise that it is a transformation of the beautiful *Adagio* which occurs just before the *Finale*. After this has been well-digested an entirely new and melodious version of 13A turns up, and, for fear of being thought frivolous, presently merges into another reminiscence of the *Adagio* which led into the *Finale*. The whole air of this remarkable *Rondo* is that the composer has so many brilliant things to say that he is 'intoxicated with the exuberance of his verbosity,' and simply cannot leave off. There is far less actual repetition and far more material in this movement than in any *Rondo* hitherto written, and the effect of inexhaustibility is maintained by building up a mighty climax upon a chord of the seventh (or augmented sixth) on B flat, and then breaking off with a pause. The passage leading up to this point is then discovered to have been a cleverly-disguised form of the Variation theme, which returns in D minor, in its original form, but with gorgeous harmonies supplied first above and then below it. So, lingeringly, as if loth to part from its manifold beauties, this unique series of musical developments comes to an end.

I am aware that in the above, as in all attempts at analytical description of a really continuous composition, the quotation of mere phrases is painfully like exhibiting a few bricks as samples of a house, but I can only hope that those who have made themselves acquainted with this intricate work, or who are desirous of becoming so, will find assistance in these pages. If my appreciative words appear to place the Dale Sonata upon a plane hitherto reserved for foreign—and dead—composers, they represent my attitude towards it. In this work—and in but few others that have been allowed to see the light—we have a

noble example of a new and sane English art, which owes as little as may be to that of the turgid modern German, the meretricious modern French, and the flimsy modern Russian. If I were asked to name other works of this School, I should point to Alexander Mackenzie and J. B. McEwen as its founders, and to quite a number of younger men who would willingly follow in their wake if circumstances did not peremptorily forbid. For the edification of those publishers who firmly believe that there is no money in good music, I should like to point to the fact that although the Dale Sonata is not yet widely known—how can it be, when only a few can play it?—its sale is continuous, and has steadily increased during the twelve years that it has been before the public. But it stands as a living rebuke to those who, when taunted with neglecting native art, declare, firstly, that there is none; secondly, that whatever is good is always welcomed; and, finally, that they haven't got time to wade through all the rubbish that comes along.

#### PROFESSIONAL CLASSES WAR-RELIEF COUNCIL.

THE MUSIC IN WAR-TIME COMMITTEE

(Chairman—Sir Hubert Parry).

We are glad to give publicity to the following circular recently issued:

We appeal to all lovers of music and frequenters of concerts for funds to carry on our work, which has been of so beneficent and helpful a character to many artists who have suffered acutely through the War. Here, very briefly, is our record:

3,000 concerts: 280 concerts in London hospitals; over 10,000 engagements for performers, whose fees have been paid by the committee at a cost of £15,000.

Luncheon-hour concerts to munition-workers. 4,000 people are thereby entertained weekly.

514 concerts in nearly all the English counties and North and South Wales, under the aegis of the British Red Cross Society and the Order of St. John of Jerusalem, in hospitals, military and Red Cross, &c.

Will you not give us your generous and practical support to keep this work going, by becoming a subscriber or sending a donation for the Concert Fund? Address Mr. W. G. Rothery, Secretary of the Music Committee, at 13, Prince's Gate, S.W.-7.

The Soldiers want the concerts.

The Musical Artists want the work.

You surely will not disappoint either.

## GLAZUNOV'S NEW PIANOFORTE CONCERTO.

BY V. BELYAEV.

(TRANSLATED BY M. MONTAGU-NATHAN.)

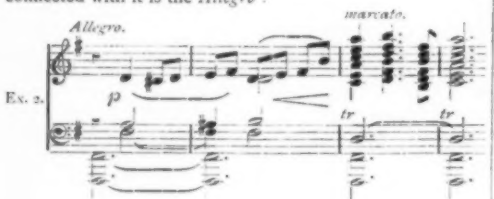
On July 11, 1917, A. Glazunov completed his second Concerto for pianoforte with orchestra. The orchestration of the Concerto was finished on August 17 at Ozerki, near Petrograd, where the composer spent the summer in his villa.

The new Concerto has not yet been performed with orchestra, and is still in manuscript, in which form it was placed for a time at the disposal of the author of these lines.

The Concerto is written in one part, and is numbered Op. 100—marking a significant item in the output of the esteemed Russian composer. Although it bears the designation of B major Concerto, it is virtually in E minor, concluding in E major. The titular B major is the prevailing tonality only in the Introduction to the Concerto—a serene *Andante tranquillo*—which is actually in that key. Its principal theme is given out by the violoncellos:

*Andante tranquillo.*

This *Andante*, of forty-six bars' length, is written in tripartite form and ends in F sharp major. Immediately connected with it is the *Allegro*:



Cast in a form having all the characteristics of the tripartite, it is furnished with the following supplementary material:



which, based on a somewhat modified version of the theme of the Introduction, leads to the principal theme of the Concerto, also founded on the Introduction theme—now appearing in the guise of energetic octaves in the pianoforte part, with a background of sustained chords in the orchestra. It is as follows:



This theme is equivalent to the customary first subject of the exposition in Sonata form. It is developed to a considerable extent, attaining the dimensions of tripartite form and leading eventually to a long organ point on the dominant of F major, where, on a groundwork of trills and pianoforte passages, there then appears for the third time the Introduction theme (No. 1) in its primary form.

The above-mentioned organ point happily heralds the introduction of the F major theme, the melodic substance of which is borrowed mainly from the third and fourth bars of No. 2. This theme is equivalent to the second subject of the exposition in Sonata form, but, forsaking the generally accepted procedure, it appears in a different tempo (*Andante*) and in a key unusual in a second subject. Its general complexion well qualifies it to fulfil the function in this Concerto of the usual detached slow movement of a four-movement Sonata; it is written in the broad melodic style peculiar to the slow movements of Glazunovian sonatas and symphonies. It begins thus:

which possesses the character of a concluding section; it is accompanied by the rustling of trills from the pianist's right-hand together with a calm undulating duple movement in the left-hand part.

Here ends what is virtually the exposition of the Concerto, and the actual development section begins in the tempo of the first subject (*Allegro*) on the themes of the exposition (Nos. 3 and 4) dexterously interwoven:



The development section leads immediately to a sixty-bar *Allegretto scherzando* in A flat major. As its principal theme we have something fresh :

*Allegretto scherzando.*

Fl., Ob., Cl.

Ex. 7.

Cor.

*mf*

*p*

but the other is an altered version of No. 1 :

Fl., Ob., Cl.

Ex. 8.

Celli.

*f*

In the structural particular this *Allegretto scherzando* is to | with an episode between the exposition and the recapitulation, all intents an extremely concise specimen of the Sonata form, based on the theme of the second subject (No. 4) :

rubato poco.

Ex. 9.

*mp* *espress.*

An eighteen-bar *Meno mosso* has for its theme a new | entrusted to the pianoforte without orchestral accompaniment, rendering of the second subject of the Concerto (No. 4) and written in a pleasant lyrical manner :

*Poco meno mosso.*

Ex. 10.

*to. dolce.*

It enters the key of C sharp minor, being then entrusted once more to the orchestra (oboe solo), accompanied by a lively figure on the pianoforte. A short passage during which the music changes to 3-4 time and assumes a Scherzo-like character, secured by a rhythmic modification of theme No. 1 and its harmonic accompaniment :

*Animando.*

Ex. 11.

*marcato.*

of the theme or the Introduction (No. 1), entering here in the capacity of principal subject of the *Finale* of the Concerto :

Ex. 12.

*Allegro moderato.*

*Tutti.*

*f*

Its theme occupies eight bars, and in nature is reminiscent of other chord-themes in Glazunovian finales. It modulates after a while into D major, the alternation of which key

with that of E major provides a transition to the theme in C major:



which, in the recapitulation of this *Finale*, is the equivalent of the concluding section.

Following the appearance of this theme in the strings, and subsequently in the solo-part, comes No. 11 (*Scherzando*) in B major, acting, as it were, simultaneously in the dual capacity of second subject of the *Finale* of the Concerto and of the development section, and leading to the recapitulation, in which there is but a mere hint of the *Finale*'s principal subject (No. 12), after which the theme (No. 10) appears in place of the second subject—on this occasion in 4-4 time and in the key of F sharp minor, with broad and ample harmony. A small *Poco più mosso* (*Allegretto*) leads to the conclusion of the recapitulation (No. 13) in E major, followed by a *Coda* of comparatively modest proportions.

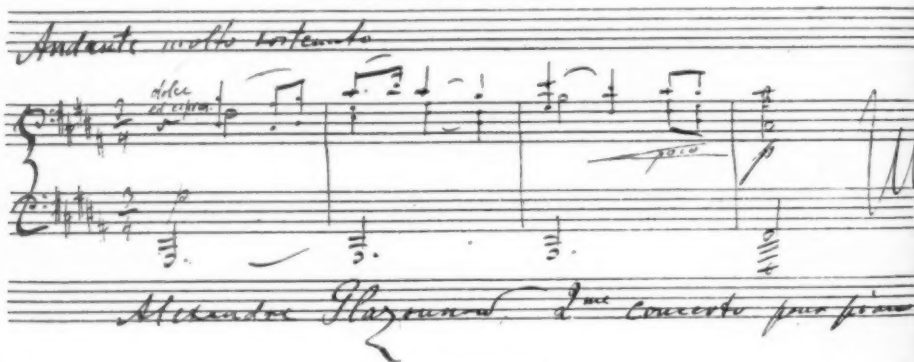
The general plan of the Concerto is then as follows:

- (i.) *Andante tranquillo*. Introduction, B minor (Theme No. 1), a transitional passage, based on Theme No. 2 (*Allegro*), leading to the principal subject.

- (ii.) *Allegro*, E minor (Theme No. 3), corresponding to the first part in cyclic compositions, and laid out in the fashion familiar as the exposition of first movement Sonata form.
- (iii.) *Andante*, F major (Themes Nos. 4 and 5), which is equivalent to the slow movement of a cyclic work and, in relation to the foregoing *Allegro*, assumes the significance of the second subject and concluding section of ordinary Sonata form.
- (iv.) *Allegro*—development section (No. 6).
- (v.) *Allegretto scherzando*, A flat major (Nos. 7, 8, and 9), exercising the function of the *Scherzo* of cyclic works.
- (vi.) *Poco meno mosso* (No. 10), appearing first of all in A minor, but subsequently in C sharp minor, and a passage (*Animando*, theme No. 11) serving as introduction to the *Finale*.
- (vii.) *Allegro moderato*, E major (No. 12), the *Finale* of the Concerto, which is to be considered as written (having regard to the number and arrangements of its sections) in free-Sonata form.

These are the salient features of the musical content of Glazunov's new Pianoforte Concerto, which seems likely to win the sympathies of both performers and public. Mastery in manipulation of thematic material, interesting form, excellent orchestration and sonority of the orchestral accompaniment, the high finish of the solo-part, the refined style common to all this composer's works: these are undeniable features of this second Pianoforte Concerto by the gifted Russian composer whose name is so well-known in British musical circles.

#### THE COMPOSER'S AUTOGRAPH.



#### London Concerts.

##### ROYAL CHORAL SOCIETY.

True to its tradition as a supporter—sometimes we fear at great cost—of British music, this Society brought forward Part I. of Vaughan Williams's 'Sea Symphony' and other works by native composers at its concert on March 2. A selection from 'Israel in Egypt,' which was finely performed, occupied the first half of the programme. The 'Sea Symphony' had the advantage of the assistance of Miss Carrie Tubb and Mr. Norman Allin. The words (by Walt Whitman) voice stirring thoughts, and have induced some of the finest imaginative music this composer has so far written. It is difficult stuff, and for all its effect to be made great familiarity is called for. The performance was a good but scarcely a free and fluent one. Two 'Shakespeare' Motets for unaccompanied chorus, composed by Sir Frederick Bridge, proved to be dignified settings of soulful words. The last item was Stanford's 'Songs of the Sea,' with Mr. Allin as soloist.

##### QUEEN'S HALL.

##### ROYAL PHILHARMONIC SOCIETY.

On February 25 the programme presented unusual variety. Haydn's No. 5, in C major, was the Symphony,

and it was played under Sir Thomas Beecham with fascinating effect. The 'Desert Scene' and Duet from Granville Bantock's monumental 'Omar Khayyám,' in which Edna Thornton and Frank Mullings took part, was a fine specimen of the power of one of the most imaginative of British composers. The Three Nocturnes for orchestra and choir of female voices by Debussy did not make a very favourable impression. The Beecham Opera Chorus sang the vocal parts with ability, but somehow they always seemed a thing too much apart. Each time we have heard these Nocturnes we have thought that they would be more effective if they were sung by only a few good voices immersed amongst the orchestral performers. The last item on the programme was Holbrooke's fine tone-poem 'Queen Mab,' which in many places displays the composer at his best. It was magnificently played.

On March 11 there were only four items on the programme: the 'Cockayne' Overture, a tone-poem, 'Rapunzel,' by Julius Harrison (first performance in London), Dvorák's Concerto for violoncello, in B minor, and the 'Eroica' Symphony. Mr. Harrison's work is a favourable example of the young musician's skill and power to write picturesquely and imaginatively. The beautiful 'Cello Concerto was played

with rare charm by Miss Beatrice Harrison. Sir Thomas Beecham conducted all the numbers except the tone-poem, which was conducted by the composer.

## NEW QUEEN'S HALL ORCHESTRA.

On February 23 the programme presented no novelty. The Symphony was Brahms's No. 3, and the Concerto was the Schumann in A minor, admirably played by Miss Irene Scharrer. Mr. Gervase Elwes distinguished himself by his performance of Bach's Cantata No. 32, 'Dearest Saviour, Whom I long for,' and the 'Mastersingers' 'Prize Song.' Sir Henry Wood's effective orchestral version of Moussorgsky's 'Pictures from an Exhibition' was followed by a splendid performance of Chabrier's full-blooded 'Rhapsody Espafia.'

The concert on March 9 derived its chief interest from the performance of Scriabin's third Symphony, 'The Divine Poem' (Op. 43). It was played without a break, and occupied about forty minutes. It is a work full of moods and meanings, but whether such music can ever convey to the average intelligent listener what it may very well mean as an expression of the psychological state of the composer must ever be doubtful. Most people will be content to absorb the music on its merits, which are often unmistakably great. Under Sir Henry Wood the Symphony was very finely played. It may be hoped that further opportunities will be given of hearing it. 'Leonora' Overture No. 3, Variations for Violoncello by Tchaikovsky (played in her best style by Miss Beatrice Harrison), and the 'Emperor' Concerto (played to perfection by Moiseiwitsch), were other items of an unnecessarily long programme.

## MR. ADRIAN C. BOULT'S SYMPHONY CONCERTS.

On February 18 a fine performance of Elgar's Overture to 'In the South' began the programme, and induced a mood favourable for the reception of the following numbers. The most important of these was 'A London Symphony,' by R. Vaughan Williams. This work was first performed on March 27, 1914, at Queen's Hall. In our May, 1914, issue we gave a fairly full critical analysis of the work, and we have no reason now to differ from the opinion then expressed that the Symphony is a very notable contribution to British art. We feel bound to add that in places it broods too much and seems over long—it took about an hour to perform. The performance under Mr. Boult was a most painstaking one. Songs by Ravel, Henri Duparc, and Pierre de Breville, sung with remarkable dramatic force by Vess Tinsyre, and 'Die Meistersinger' Overture, completed the programme.

On March 4 a Concerto in C for flute and harp (K. 299), by Mozart (the solos in which were beautifully played by Louis Fleury and Gwendolen Mason). Parry's Symphonic Variations (a very welcome revival of one of this composer's most attractive works), and Lalo's D minor Concerto for Violoncello (played by Miss Beatrice Harrison) were important items. A 'first performance' was that of David Piggott's 'Pavane and Morris Dance,' a slight work that exhibited some fancifulness. The late George Butterworth's 'A Shropshire Lad' touches a high level. It grows in interest every time it is performed. Surely it is one of the best specimens of its class. A first performance, in concert form at least, was that of a Prelude and Dance from the Ballet 'Between Dusk and Dawn,' by Arnold Bax. Although presenting a sample variety of colour and movement, it cannot be said that it was especially attractive on the concert-platform.

The last concert of the series was given on March 18. A Réverie in E minor, Op. 24, was a good example of Scriabin's early style. John Ireland's piece, 'The Forgotten Rite,' made some appeal, but a vague one. A Scherzo from a Symphony, 'In Memoriam,' by Oliver H. Gotch, turned out to be a lively and even freakish production that induced wonder at what the whole symphony was in memory of. It seemed difficult even for the London Symphony Orchestra. 'By desire,' Vaughan Williams's 'London' Symphony was repeated. Some cuts were made, and the performance was a very fine one. It was obvious that Mr. Boult is growing in strength and ease. Hamilton Harty's 'With the wild geese' was another exemplification of British art. It is very picturesque and suggestive. Zoia Rosowsky, a most delightful singer, whose charming voice

blends in a rare way with the orchestra, sang Lisa's song from the 'Queen of Spades' and Chausson's 'La chanson perpétuelle.'

Thus closed a bold venture which was not nearly so well supported by the public as it should have been, but which has served to establish the reputation of Mr. Boult in London as an orchestral conductor of high rank. If every musician of influence in the country could do as much for native art as Mr. Boult has done during this season, the outlook would be happier than it is.

## EOLIAN HALL.

The London String Quartet on February 22 played with much beauty of tone and feeling McEwen's 'Threnody' on the Scottish air 'The Flowers of the Forest.' But the most remarkable item of the programme was the first performance in England of 'Pribaoutki' (Chansons Plaisantes), by Stravinsky. These consist of four short quaintly-amusing songs entitled 'L'Oncle Armand,' 'Le Four,' 'Le Colonel,' and 'Le Vieux et le Lièvre,' and the accompaniment is for strings, including double-bass, plus a flute, an oboe, a clarinet, and bassoon. We are getting inured to the unconventional, but our capacity for dazed amazement at the daring of a modern composer was never before so severely tested. The whimsical oddities, tonal and rhythmical, of the series of sounds presented baffled analysis, but perhaps the most vexing feeling was that after we had heard all these reprehensible effects we wanted to hear them all over again! Perhaps it was the astonishing cleverness of the performance that induced this wicked desire. We have learned to respect Miss Olga Haley as an interpreter of the finest art-songs, but now we had to admire very willingly her power to act with her voice with almost mischievous piquancy. The sureness of her attack in chaotic surroundings (we have to assume that all the players performed the right notes) was a remarkable testimony to her ear and musicianship. Mr. Eugène Goossens, jun., conducted with an imperturbable firmness that would enable him to direct an orchestra in Pandemonium. We must not omit to add that Miss Myra Hess played three pianoforte solos by Debussy with great charm. Altogether a memorable concert.

On March 1, Ravel's Quartet, Schumann's Carnival (well played by Ethel Hobday), J. D. Davis's 'Londonderry Air' Variations, and Brahms's G minor Quartet for strings and pianoforte formed the programme. Mr. Davis's Quartet has many points of attractiveness. He preaches an excellent sermon from his lovely text. The variation form is a very attractive one, but it has the disadvantage that in its course it has in places to pass over the true expression of a melody in order to treat it with rhythmic variety. But if we make this criticism it is not meant to be directed specially against Mr. Davis's composition. On March 8, Beethoven's Op. 127, Holbrooke's new Folk-song Suite, Op. 77 (first performance), and Brahms's Quartet for pianoforte and strings in C minor were in the programme. We regret that we were not able to be present.

A great number of recitals have been held in this hall recently. Mr. Gervase Elwes, with his note of high refinement and intimate interpretation, has given two remarkable programmes. Mr. Plunket Greene has appeared also with an excellent programme. Constantin Strovess, Patuffa and Marjory Kennedy-Fraser, Evelyn Arden, d'Alvarez, Alys Bateman, Vladimir Rosing and Una Austin are other singers that have appeared. Instrumentalists have included: (violin) Michael Zacharewitsch (a welcome return to London), Lena Kontorovitch, Daisy Kennedy, Signor Vigliani: (pianoforte) Victor Benham.

## STEINWAY HALL.

On March 9 the Philharmonic Quartet (Arthur Beckwith, F. Holding, R. Jeremy, and C. Sharpe) made a welcome reappearance. Their absence from the platform had been due to War services. The programme included Frank Bridge's 'Londonderry,' 'Cherry Ripe,' and 'Sally in our Alley' variations. A new Folk-song Suite by Holbrooke was another tribute to living British composers. It is a bright work, and likely to be popular. The classics were represented by Beethoven's Op. 59, No. 1, Quartet.

## WIGMORE HALL.

The Catterall Quartet (Messrs. Arthur Catterall, John S. Bridge, Frank S. Park, and Johan C. Hock) paid a visit to London on February 25. They played Beethoven in E flat, Op. 127, Joseph Speaight's 'Some Shakespeare Fairy Characters,' and (with the able assistance of Mrs. Ronald Smith) Dvorák's Quintet in A, Op. 51, for pianoforte and strings. They are a remarkably fine body of players. Each individual is an artist of distinction, but the appeal of the combined performance is its striking technical and temperamental unity of expression as it were of one soul. This achievement of perfect ensemble was most apparent in the Beethoven Quartet, the interpretation of which was one of the finest we can remember. Speaight's fascinating composition tested the players in a very different way, but all its freakish fancifulness was revealed. The Dvorák piece was an effective final to an ideal programme. It was lamentable that the audience was small.

Miss Muriel Foster gave a very notable recital on February 27. Her broad and warm style and splendid voice were brought to bear on many fine songs. Three songs by Debussy, 'Ballades de François Villon,' were very strikingly performed.

Miss Phyllis Lett provided an excellent programme on March 14. She was in excellent voice, and sang beautifully, holding her audience throughout. In the 'Carmen' 'Air des Cartes' she displayed unusual dramatic ability. One of her most successful efforts was 'L'heure exquise' (Poldowski).

Messrs. Albert Sammons and Murdoch played John Ireland's Sonata No. 1 on March 9. It is a work with many beautiful thoughts, and it was played *con amore*.

The three Misses Eyre, whose speciality is vocal trio, gave a most attractive concert on March 12.

Other recitalists have been: (Singers) Gladys Moger, Fraser Gange; (violinists) Margaret Fairless, Katie Goldsmith, Rhoda Backhouse, (Miss) Murray Lambert, Marjorie Gunn; and (pianoforte) Archy Rosenthal.

## THE BEECHAM OPERA SEASON.

## DRURY LANE THEATRE.

It was with much satisfaction that London opera-goers learnt that after some dismal forebodings Sir Thomas Beecham had determined to give a spring season. This welcome enterprise was begun on March 2 by a performance of 'The Marriage of Figaro' that showed at once that custom had not 'staled the infinite variety' of the company, for they were one and all at their best. Since that date six evening performances and two matinées have been given each week. The following operas have been staged up to the time of our writing (March 20): 'Aida,' 'Samson and Delilah,' 'Faust,' 'Bohème,' 'Phœbus and Pan,' 'Butterfly,' 'Louise,' 'Il Seraglio,' 'Cavalleria,' 'Pagliacci,' 'Tosca,' 'The Magic Flute,' 'Tristan,' 'Tannhäuser,' 'Boris Godounov,' and 'Ivan the Terrible.' The artists have included nearly all who have been recently associated with the company. One of the most outstanding interpretations was that of Mr. Robert Radford in Boris. But his magnificent voice and his general ability as an actor were equally attractive in 'Il Seraglio.' Robert Parker's Ivan was another noteworthy performance. Rosina Buckman, Jeanne Brola, Miriam Licette, Edna Thornton, Edith Clegg, Olive Townend, Ethel Toms, Norman Allin, Frank Mullings (his Tristan is a great reading), Webster Millar, Walter Hyde, Powell Edwards, Maurice D'Oisy, Frederic Austin, and Alfred Heather (his Pedrillo in 'Il Seraglio' was very amusing and clever) were all in turn distinguished. The conductors have been Sir Thomas Beecham, Eugène Goossens, jun. (is there a better conductor of opera in this country?) Percy Pitt, Julius Harrison, and Goossens, sen.

Enormous audiences have been drawn. That perhaps is the most important fact to record, because of its influence on the future of opera in English in London.

EALING.—The Philharmonic Society (Mr. E. Victor Williams) recently gave a concert drawn entirely from the works of Coleridge-Taylor, and on February 23 gave an impressive performance of 'Elijah' at the Town Hall, Ealing. This performance was repeated on March 9 at the Aldwych Theatre (Australian Y.M.C.A.).

## Musical Notes from Abroad.

## MILAN.

The fifth of the series of orchestral benefit concerts organized by Maestro Toscanini on behalf of lyric artists and musicians hit by the War was given on February 3. The end to which these concerts are devoted, the variety of the programmes, and the personal magnetism of the Maestro himself, are attractive factors which fill the large Conservatorium concert hall every Sunday afternoon. The programme included the 'Carnaval de Paris,' by Svedsen, and the second Symphony of Borodin, based on popular Russian music. Four Anacreontics of Maestro Orefice were also played: 'Ad Artemide'; 'A Fauna'; 'Ad Eros'; 'A Dioniso.' The convivial Greek poet extolled above all strong wine and light love. The music is highly sentimental, with broad phrasing and proportionately complex movements combined with a richness of instrumental texture not too easy of apprehension. The movements were a distinct success, and called forth much admiration and applause. The 'Swan of Tuonela,' of Sibelius, was another item appreciated to the full, while 'L'Apprenti Sorcier' of Dukas and the 'Semiramide' Overture completed the programme.

At the concert given on February 10, the principal success of the afternoon was Respighi's 'Le fontane di Roma' (The fountains of Rome). The audience showed its appreciation of this work by thrice recalling Toscanini. A desire was felt by all to hear the piece again. It is a keen composition in the free style, but solidly constructed on most expressive and easily recognizable themes. There is a fantastic originality in the harmonization which excites a curious desire to anatomise it. It imparts a close feeling of 'locality,' as for instance in the sounding of the Triton's wreathed univalve shell in salutation of the nascent sun (Piazza tritone = Rome), and in the eventide warbling of nightingales, welcome guests of the thickets of the Villa Medici gardens. There is no trace of banality in the work, and the composer eschews defects common to the modern impressionistic school. Composers of futuristic tendencies are in their enthusiasm apt to be carried over the borders of a sane modernism whose formulae are oftentimes utterly unintelligible to the lay mind when abusively applied and wilfully deflected. Futurism in music has for its ultimate end a conceived materialization, through musical sounds, of perfumes, colours, and the sensation of taste—the begetting of brilliant mental pictures whereby a defined reminiscent locality is vividly projected. It is in fact the very exploitation of Nature herself in all her manifestations. The human soul is as yet not sufficiently evolved to project and to grasp such an apex. Many score years will be necessary in the maturing, realisation, and universal acceptance of such advancement. Maestro Respighi shows by his work that he is shrewdly conscious of the present-day limitations of musical understanding and acceptance. He does not overstep the reasonable bounds imposed by the times, he vindicates his ability as a great modern composer. Glinka's 'Kamarinskaya' reveals the genius of the composer who with this piece initiated the development of a field of music on an ethnological basis, out of which sprung among others Bizet's 'Arlésienne' Suite. The Symphonic Variations, 'Istar,' of Vincent D'Indy, were also much applauded. Saint-Saëns's 'Danse Macabre,' the Overture 'Saul,' of Bazzini, the Symphony in D, No. 38, of Mozart, and the Overture to Smetana's 'Sposa Venduta' (The bartered bride) were all well received.

The overflowing feeling of amity harboured especially in this part of Italy by the stimulating presence of the Allied forces, finds eloquent outlet through the musical entertainments which have been given in their honour since their arrival. Maestro Tullio Serafin, a soldier in the Motorist Section of Monza, a small but potentially industrial town about ten miles north-east of Milan—organized and conducted a concert at the Politeama in that town on February 10. The theatre was decorated for the occasion with flags of the Allies. The well-known artists were Ferraris, Eva Mangili, Donaggio, Badini, and Gennaro Barra, as well as Prof. Ranzato, the Scala violin soloist, took part in the concert. The Prefect of Milan assisted along with Generals Angelotti, Gastadello, and Filippini, and the Civil Authorities. The Allied representatives were

(Continued on page 176.)



## INTROIT FROM THE SERVICE IN E, ARRANGED FOR SOPRANO SOLO AND CHORUS.

Composed by J. BARNDY.

LONDON: NOVELLO AND COMPANY LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**SOPRANO.**  $\text{♩} = 76.$  SOLO. *mf*

O Fa - ther blest! Thy Name we sing, Whose

**ORGAN.**  $\text{♩} = 76.$  *mp Sw.*

*Ped.* *Man.*

*mf*

power the world up - hold - - eth: And Thee, O Christ, of

*mp*

kings the King, Whose love our souls en - fold - eth: And Thee, O Ho - ly

*mf*

*dim.*

Ghost, we praise; Oh, be our Guide through all our days.

*dim.* *p*

CHORUS.

O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -

O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -

O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -

O Fa - ther, Son, and Ho - ly Ghost, The God of our sal -

*f* *Gl.*

*Ped.*

- va - - tion! The Church on earth and heav'n - ly host Are

- va - - tion! The Church on earth and heav'n - ly host Are

- va - - tion! The Church on earth and heav'n - ly host Are

- va - - tion! The Church on earth and heav'n - ly host Are

sal . one in ad - or - a - tion. With heart and mind may

sal . one in ad - or - a - tion. With heart and mind may

sal . one in ad - or - a - tion. With heart and mind may

sal . one in ad - or - a - tion. With heart and mind may

Are we a - dore Our gra - cious God for ev - er - more. A - men. *rall.*

Are we a - dore Our gra - cious God for ev - er - more. A - men. *rall.*

Are we a - dore Our gra - cious God for ev - er - more. A - men. *rall.*

Are we a - dore Our gra - cious God for ev - er - more. A - men. *rall.*

(Continued from page 172.)

captained by Commander Fischer of the French forces operating in Italy.

This gaily-successful patriotic manifestation was opportunely consummated by an improvisation made in special homage of the American Red Cross (represented in Milan by Major Robinson) by Miss Alvina Dianette, the American soprano, who sang the 'Star-Spangled Banner' to the accompaniment of the orchestra. Miss Dianette, who had sung in 'La Bohème' the same afternoon at the Politeama, was approached by Maestro Serafin, who, after complimenting her on her interpretation of the part of Mimi, begged that she would spring a surprise on her kinsmen by singing the 'Star-Spangled Banner.' Needless to say the item was a conspicuous success. The Americans, visibly delighted, called for an encore, in which they joined to the fullness of their lungs. Miss Dianette received the congratulatory embrace of Maestro Serafin, who was most enthusiastic. It may be said here that Miss Dianette is one of the few American singers of opera who forge ahead in this country by sheer merit. She possesses a perfectly-trained voice of exceptional quality, a lyric soprano with a decided dramatic touch, of great carrying and penetrative power born only of a perfect 'placing.' Any description which could name her as a coming celebrity would be amply justified, because—apart from the actual beauty of her voice—she pays intelligent attention to the minutiae of interpretative art along with comprehensive technical perfection.

#### THE ALLIED BANDS AT THE SCALA.

The most complete fusion of music, patriotism, and charity was effected through the concert of Allied Bands which was given at the Scala on Sunday afternoon, March 3. Military bands of Great Britain, America, France, and Italy were represented on this occasion.

There was a festal feeling in the air long before reaching Piazza della Scala. The Piazza was freely adorned with flags of the Allies, while inside the theatre flowers and flags were amassed in countless numbers. Cramped to overflowing, the great building offered a spectacle memorable for its significance. Yet looking down on this seething multitude the melancholy thought obtruded that not many miles away from all this seemingly happy forgetfulness, a part of the world tragedy was being played out to the bitter end.

The Bands occupied the whole of the immense stage. The Royal Carabinieri, in full-dress uniform, opened the festa with a slashing reading of the 'Marcia Reale,' rousing the house to a high pitch of enthusiasm. They next played the Overture to 'William Tell,' and the Overture to 'Sigurd.' Maestro Luigi Cajoli conducted. The American Band of the 18th Infantry Regiment was the next to play. We are told that the regiment itself is already 'somewhere in France.' As they came forward they were given a hearty welcome. A boyish conductor named Darcy led them. They played the American hymn, which is now fairly well known here—Italy is quite sensible of the help extended to her also by magnanimous America. Some characteristic American airs and a stirring Sousa march were next played, and were warmly applauded. Rag-time pieces were also contributed. Was it not wonderful! 'Tipperary' and rag-time at the Scala!

Mlle. Roch, of the Comédie Française, who had but just arrived from Paris for the occasion, recited 'L'âme de Rome,' written expressly by Richepin. The poetry was a happy exaltation of the immortality of Rome. Flowers in abundance were literally rained on the artist, and the Garde Républicaine struck up at that moment the 'Marseillaise,' in which the public joined lustily. Balay then skillfully conducted the Band through the difficulties of the Overture of Berlioz's 'Benvenuto Cellini.' They also played a piece of his own composition entitled 'Armoric,' which is a Breton rhapsody. At this juncture Mlle. Roch reappeared draped in a French tricolor while the Garde struck up the 'Salut au drapeau.' The greatest impression however was made when she recited 'En avant! En avant!' of Déroulède, to the insinuating accompaniment of the drums. The effect which these patriotic verses had on the public was electrifying, and all felt the impelling necessity of joining in the refrain, 'En avant! En avant!' as an outlet to the already overflowing feeling of patriotism and fraternal sympathy. The 'Marseillaise' was repeated, and the applause redoubled.

#### THE GUARDS BANDS OF GREAT BRITAIN.

As they came forward the two hundred and fifty members of the Grenadier, Coldstream, Scots, Irish, and Welsh Guards presented a very handsome spectacle in their flaming scarlet and gold uniforms and enormous busbies. Major Mackenzie Rogan was their conductor. What a picture these men made: they came as a revelation to the Milanese (as had the Highlanders who passed through Milan lately). These musicians afforded a glimpse of the halcyon days which now seem so far away. Much applause greeted their interpretation of the National Anthem, which is now as familiar to Italians as is the 'Marcia Reale' itself. Three dances of Edward German followed, and 'Tipperary,' which the public was evidently expecting. All joined in with 'It's a long, long way.' Nearly everybody here has learned to 'masticate' the words of the 'Tipperary' refrain, even those having no knowledge of the language. Surely it was the funniest 'Tipperary' chorus ever heard, in point of pronunciation, yet it was sung with such right good will that even the grave conductor was moved, and conducted facing the audience. A graceful surprise from the Guards came by their playing the Garibaldi Hymn, so dear to Italians. They might have been Italians themselves for the spirited way in which they gave it. The audience was delighted, and shouts of 'Viva l'Inghilterra!' 'Viva l'Italia!' resounded everywhere. The concert closed by the combined bands playing the 'Brabançonne.'

The kaleidoscopic medley was made all the more interesting by the conspicuous appearance in their characteristic costume of the Dames of the Red Cross. It is the first time that the Institution has permitted them thus to appear at a public manifestation. Their duty was to sell elegant programmes.

After the spectacle the visiting Bands had literally to forge their way through the enormous crowd which had awaited their exit from the theatre in Piazza della Scala, in Piazza del Duomo, and in the glass-roofed thoroughfare called 'Galleria Vittorio Emanuele' (which links up these two Piazzas). With the Band of the Carabinieri at their head, playing the 'Marcia Reale,' they went slowly through the Galleria, while flowers were showered on them from the balconies and windows above. The redcoats however were the distinct favourites, especially of the womenkind.

The net proceeds of the concert, reaching Ls. 4,000 sterling, are to be devoted to the respective Red Cross funds.

In the evening the Prefect of Milan invited the consuls and the officers of the Bands to a dinner at the 'Cova.' He made a short speech, to which the Bandmasters responded, thanking the Milanese public for the hearty reception accorded them.

On March 4 the Allied Bands gave a concert at the Lirico Theatre, exclusively for wounded and disabled soldiers.

#### A CONCERT OF THE ALLIED BANDS IN THE PIAZZA DEL DUOMO.

Milan turned out on the afternoon of March 5 at its gayest to greet a novelty: an open-air concert in the Piazza del Duomo. The attraction was enhanced by the fact that the Allied Bands had been so successful at the Scala, and were now doubly welcome because of their symbolical presence and consolidating effect on the oneness of the great city—fanning a new and vaster flame of patriotism and promoting a more rapid growth of the bond of fast friendship between the Allies.

The Bands filed through the gateways of the magnificent old Castello Sforzesco at 2.30, headed by a platoon of cavalry with drawn swords and Carabinieri troops, and preannounced by shrill blasts of trumpets rousing the immense crowd gathered from the Castle to the Piazza del Duomo to frenzied excitement. The Communal Band struck up the first notes amidst thunderous applause. The Negroito Battalion of Volunteers and the Americans followed in quick succession. The latter were greeted with 'Viva l'America' and 'Viva Wilson.' As the redcoats made their appearance the very ground seemed to vibrate to the applause that met them, and the same greeting met the French Band which followed. The last Band was the Royal Carabinieri, who also looked very picturesque in their full dress uniforms.

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An incessant rain of flowers came from the windows and balconies all along the route, while the multitude shouted themselves hoarse. The Credito Italiano Bank in Piazza Cordusio had placed their balconies, expressly bedecked with flags and flowers for the occasion, at the disposal of disabled soldiers, and of the representatives of the French and British Armies and the American Red Cross stationed in Italy. On the way to the Piazza del Duomo the Bands played, alternatively, patriotic hymns and stirring marches. Thousands of people had awaited their arrival in the immense Piazza. More than a hundred flags representative of Military, Patriotic, Student, and Labour Associations, and divers standards of towns situated in 'redemption' territory, formed the tail of the procession.

On reaching the Piazza the Band of the Royal Carabinieri, conducted by Maestro Cajoli, took up their position on the improvised platform and opened the concert with the 'Marcia Reale,' followed by a Fantasia of Verdi's 'Vesperi Siciliani' and the Sinfonia of 'Rigoletto.' Then came the turn of the American Band, which played 'The Star-Spangled Banner,' and popular American airs which pleased the crowd immensely. They had hardly finished when two enormous aeroplanes circled round above the Piazza, descending at times to less than two hundred feet, throwing on the sea of upturned faces propaganda leaflets saluting the Allies and inciting the people to subscribe to the new War Loan. The next to play were the Garde Républicaine, who gave the 'Marseillaise,' and Mlle. Roch, waving a large French tricolour, recited 'En avant! En avant!' After playing an Overture of Massenet, the French ceded the post to the British Guardsmen. Once again the gold and scarlet coats and the enormous busbies evoked wonderful applause. The staid National Anthem was listened to with grave respect, *i.e.*, in perfect silence, becoming the style of the music, broken into at the end by stentorian shouts of 'Long live England.' After a Fantasy on 'Aida,' Major Mackenzie Rogan was called upon to give the favourite 'Tipperary,' which was encored. They next played the Garibaldi Hymn, the Royal Italian March, and the Belgian Hymn. This brought the concert to a close. The crowd however did not show the least inclination to disperse, neither would they allow the bandmen to leave, and it was only after much good-humoured pushing and elbowing on the part of the musicians that they managed to get out of the Piazza and wend their way to the Piazza Camposanto, where camions were aligned to take them away. More flowers were showered on to them as they passed in their motors amidst much jollity and hand-shaking.

In a *locale* at Piazza Fratelli Bandiera they were entertained by the Civil and Military authorities, the Dames of the executive committee, and the representatives of the Italo-Britannic Institute. Mlle. Roch recited an ode in honour of the British soldiers, whose response was the singing of the 'Marseillaise,' while the French gave 'Tipperary.' The same evening the Bands left for Turin on their way to Paris. The amount collected in the afternoon reached Ls. 1,200 sterling, which also will be devoted to the Allied Red Cross Institutions.

E. HERBERT-CÉSARI.

Milan, March, 1918.

[ERRATUM.—Page 123, line 14, of March issue, read 'soil,' not 'soil.']

## PARIS.

(FROM OUR OWN CORRESPONDENT.)

The activity of the Société Nationale de Musique has had an invigorating effect on its young rival the Société Musicale Indépendante, which for some time had seemed to have gone to sleep. Alfred Casella's departure for Italy had deprived it of a secretary not only energetic, but also particularly judicious in his choice of works and gifted with uncommon powers of organization. He had the luck to obtain for the Société, before the War, attractions in the way of several international first performances in the domain of chamber music.

It would seem, however, that the spirit of the Société Musicale Indépendante has not suffered because of the War, and the wide interest it has always evinced in foreign

music was still apparent at its latest concert. Unfortunately, a great number of those whose work would infuse fresh life into its programmes are at the Front, and young French musicians have not the opportunity to give as free play to their imagination as in times of peace. Thus it is necessary to resort to works that are already known. However, at the forty-fourth concert of the 'S.M.I.' as it is called in Paris, only one unpublished work was performed, Claude Debussy's Violin Sonata, which was finely played by Mlle. Yvonne Astruc, the most remarkable of our French women violinists, an artist who on several occasions has been heard in England, and last year at orchestral concerts in Scotland. Her accompanist at this concert was the excellent pianist Madame Fourgeaud Grovlez, wife of the composer well-known in England by his 'Almanach aux Fancies' and the 'Child's Garden.'

The programme included three new pieces for the pianoforte—'Ombres,' by Florent Schmitt, interpreted to perfection by M. Lyonnet—which show a new and more delicate side of M. Schmitt's talent. M. André Caplet, whose name had for several years been absent from concert programmes and much missed (he was conductor at the Boston Opera House for some time, and subsequently he served in the Army, first at Verdun and then near St. Quentin, where he still is), has in rapid succession produced a series of songs which prove that he is ridding himself of the rather exaggerated Debussy influence that characterised his earlier work. In these five songs, with words chosen from different periods—some are by Charles d'Orléans, some by du Bellay, others by Remy de Gourmont and Henri de Régnier—he shows a perfect taste and a very personal sense of melody. It is to be hoped that these songs will soon be published, for they are still in manuscript. They were sung by Mlle. Rose Féart, who after manifesting great gifts for operatic work is proving herself one of the best concert-singers we have in Paris at the moment, both as regards voice and interpretation.

Chamber music has been greatly enriched with a Quintet by M. Ingelbrecht, and though not revealing marked personality it is only fair to give him credit for a certain sureness and ingenuity of writing, and for the desire, in common with several other young composers of his generation, that he evinces for fresh combinations of instruments. His Quintet is written for string quartet and harp, and without possessing the colour and variety of quintets where there are both string and wind instruments, one must admit that M. Ingelbrecht makes good and effective use of the harp in conjunction with the string quartet. The general design of his work is clear and simple, and seemed to appeal at once to the audience, who gave it a warm reception.

Foreign music was represented by Joaquín Turina's 'Album de Voyage,' a work which the Spanish composer wrote some time ago but which has only recently been published in France. It received its first public performance on this occasion. The little volume does not lack charm, though it is by no means as interesting as either his orchestral work 'La Procession del Rocío,' or, for example, his piece for the pianoforte, 'Clair de Lune sur la Terrasse.'

The English School, as well as the Spanish, was represented at this concert, the former by a work certainly rather minute but not lacking in charm, and the choice was particularly happy, for it helped to dissipate certain prejudices which still survive in Paris against English music. The fact must not be overlooked that the concerts of English music given formerly in Paris, often with too long and very tiresome programmes, have left on the public the impression that English music is bound to be tedious and boring. It does not therefore seem out of place to dilate in the opposite direction, and to convince these people that English musicians are capable of producing pleasing, witty, or ironical works. Gerald Tyrwhitt's 'Three little Funeral Marches' were very well played by a young pianist (one of her first appearances), Mlle. Marie Antoinette Pradier. In spite of their frivolous air these three little pieces are not so easy to perform, and their musical qualities require a musicianship not within the reach of every manipulator of the keyboard. If I am to believe what I am told, these pieces—by a young English dilettantist now in Rome—have never been heard in England, though they have already been played in Italy with great success at the Società di Musica Moderna, and are on the point of being

done at one of the concerts of the Sociedad Nacional de Musica at Madrid.

The Société Nationale de Musique, however, pursues its course and shows an amusing and praiseworthy inclination to be polite to certain illustrious members of the 'S.M.I.' Thus at the last concert the respectable elder Society gave the first performance of Maurice Ravel's Trio. It is true one could not go on depriving oneself of a thing of pure delight, a work of such perfection. For Ravel's Trio is even in France, where people are slow in realising the exact value of a work, about to win a place such as is held by the Quartets of Gabriel Fauré, Debussy, and by Ravel's own Quartet.

In a general way it may be said that musical life in Paris, as regards chamber music, is resuming almost its normal activity, or at least reassuming some of the features which before the War gave it such a special character. To the 'union sacrée,' inclined towards indolence and asleep on the laurels of inertia, if I may so express it, has happily succeeded a spirit of competition much more in keeping with the highly individualistic tendencies of the Latin peoples; and last but not least more propitious to the development of music in France and to the infusing of new life into its forms and formulae.

#### THE OPINION OF A CRITIC.

Before the War a certain number of critics and members of the musical public, a little too enslaved by classical ideas and even by tendencies which came from the other side of the Rhine, affected a profound contempt for the later developments of French music. These they stigmatised as being limited to works of small compass, and applied to them a phrase which has had an unfortunate history, 'la poussière d'impression.'

Recently, Paul Lendormy, who is by no means a revolutionary critic and who at the moment is writing excellent musical criticism in *La Victoire*, Gustave Hervé's paper, wrote in the following terms of the young French composers. I mean those from Claude Debussy to Maurice Ravel, and still younger ones:

'Poussière d'impression' they said of their works. It seems to me less and less true; every day the wonderful art of their composition becomes clearer to me. Their regard for order, for development, for architectural structure, though it is less apparent than in other works, gives homogeneity of atmosphere and unity of feeling to their compositions.

I quote this passage in order to show how even the most moderate of critics are beginning to revise their views or are strengthened in their favourable opinion of French music, as it is only fair they should be, as the facts of the case are revealed to them.

#### MUSIC IN THE THEATRES.

The lyric theatres continue in the beaten track, and there seems little hope of improvement. Always the same cycle, 'Mignon,' 'Carmen,' 'Louise,' 'Manon,' to which is added as a novelty the 'Tales of Hoffmann'—that is all. The Opéra has made a great effort in mounting Henri Février's 'Monna Vanna,' a work which—in rather a clever manner—reminds one of both Massenet and Debussy, with an opportunism a little too transparent at times. Excellently conducted by Gabriel Grovlez, and embellished by the plastic beauty of Mlle. Chenal, so dear to Parisians, the work was well received, though the credit is not wholly due either to Maeterlinck's text or Février's music.

#### THE ENEMIES OF MUSIC.

In the last number of the *Courrier Musical*, Gabriel Grovlez, leaving for the moment his conductor's baton and his composer's pen to take up the pencil of the critic, publishes an excellent article on Music in general, in which he complains not without justification of the difficulty there is in persuading the patrons of art to support any musical ventures, whilst even now, during the War, collectors and others are making important gifts to museums and philanthropic organizations.

It is impossible not to agree with Grovlez, but why does he place amongst the enemies of music writers of bygone days who are no longer here to defend themselves, and who still are under a cloud amongst the music-mad, just because Edmond de Goncourt one day had a fancy to run them down

in his journal? This is the reason why everyone in France is under the delusion that Théophile Gautier hated music, whereas there appeared a short time ago under this very title of 'Music' a collection of his musical critiques written about fifty years ago, which still retain much of their freshness and truth. In the same manner the great Balzac has been made to throw in his lot with the enemies of Music, though he, in his 'Lettres à l'Etrangère' and in several passages in his other works, has set forth very interesting views on the musicians of his own day or of the past. Is it not high time to make an authentic list of writers who are not fond of music? Perhaps this is due in England also; but it must be done with a knowledge of the case. Why do composers cherish a secret desire to prove that writers know nothing at all about music? And does this danger exist in England also?

#### ROME.

February has been remarkable for a visit of the Bands of the Allied Armies, who were the guests of the Eternal City for a week, during which time they 'made music' with a vengeance! On February 22 the first concert was given in the Augusteo, which was appropriately decorated for the occasion, and was crowded by a patriotic and appreciative audience.

The military bands were those of the Italian Royal Carabineers, of the United States, of the French Republican Guard, and of the English Guards, which latter Band, it may truthfully be said, took the palm not only in numbers but in the general enthusiasm they created. The Italian Band, under Cajoli, played the 'Marcia Reale,' and the Overture to Bazzini's 'Saul,' and the Band of the United States contributed 'The Star-Spangled Banner,' and characteristic American Marches. After the 'Marseillaise,' the famous Garde Républicaine Band from Paris, under Balay, performed the Scherzo and Carnival from the Suite 'Roma,' by Bizet. An ovation was followed by Lalo's Overture, 'Le Roi d'Ys.'

The real triumph of the evening, however, was, like the place of honour, reserved for the English Guardsmen, who, after the 'National Anthem,' and three delightful 'Old English Dances' of Edward German, presented a special edition of 'Tipperary,' in which opportunity was found for every kind of mirth-provoking musical combination. The Roman audience was not prepared for the pleasurable sensation, and as it were gasped for a moment, and then, like a great animal, gave itself over to the delights of being tickled. The enthusiasm broke bounds and became almost delirious when, in reply to the reiterated demands for encore, the bandmaster, Major Mackenzie Rogan, replied with the popular national air, 'Va fuori d'Italia, va fuori stranieri,' generally known as the Garibaldi Hymn. The evening closed with vociferous cheers, and shouts of 'Long live America, France, and England,' to which salute the Allies gracefully replied with 'Evviva l'Italia!'

The concert was repeated on the following afternoon for wounded and mutilated soldiers in Rome, of whom a great number were present; and on the Sunday there was a grand performance in the Villa Borghese, the Hyde Park of Rome, followed by an imposing march-past. The Allied Bands were fêted in many ways during their brief visit, and particularly pleasing was the reception given in their honour by the Roman International Artistic Association, at which the baritone, Carlo Galeffi, sang several selections from 'Il Barbiere' and 'Otello.' This singer, it may be said in passing, is reputed amongst the first artists in Italy. He was interpreter of the 'Barbiere' in the Centenary celebrations two years ago, and has already toured with success in America. He says that he has a great desire to visit London when the War is over.

At the Augusteo, on February 3, we had the promised presentation of old Italian folk-songs, transcribed and directed by Domenico Aleleona. At the same concert also we had the first appearance of a young violinist, Armida Senatra-Napolitano, who is already well-known in the provinces, and is a product of the Accademia Sta. Cecilia. This lady played with great success compositions by Vitali, Lalo, and Faure. The second part of the concert was devoted to the six 15th-century songs for voices without accompaniment, which have been transcribed by Aleleona.

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viz.: Folk-songs for three-voices, 'Cor dolente,' 'La pastorella'; 'Laudi Spirituali' (see *Musical Times* for May, 1917, p. 213), 'Adorazione,' 'Laude di Natale'; four-part songs by Orazio Vecchi, 'La Nifia e il Pastore,' 'Il Grillo.' The last of these songs was encored, but all of them were well-received. The concert closed with some original songs of Alaleona, and an 'Intermezzo' from his opera 'Mirra,' the which, though long completed, has not yet received its baptism of the footlights.

On February 17 and 24 we had a visit from the French conductor, Rene Bâton, who, though generally a favourite in Rome, cannot be said to have achieved a success this year, and indeed the attendance at the second concert was remarkably poor. Bâton is a man of remarkable individuality, and it seemed as though he had made up his mind to illustrate and accentuate all the peculiarities and characteristics for which his vivacious countrymen are noted. The result was that the conductor's gesticulations seized the eye and made it impossible for the audience to give the attention necessary for the proper appreciation of the music, or, as an Italian critic nicely put it, 'Naturally, the public was doubly entertained.' The 'entertainment' reached its culminating point in the Overture 'William Tell,' which was pushed and forced and precipitated by the director in such a manner that one could only sit and speculate as to whether the performers ever could manage to finish in time! The programme was:

Overture .. ..	'Gwendoline' .. ..	Chabrier.
Symphony in B flat .. ..	.. ..	Chausson.
Arlesienne Suite .. ..	.. ..	Bizet.
'Le Festin de l'Araignée' .. ..	.. ..	Roussel.
Overture .. ..	'William Tell' .. ..	Rossini.

The fourth item was a novelty, and a very pretty little symphonic production, which merits some description. The scene is in a garden, where a spider enthroned in his web greedily watches the various possible prey that pass by: ants, beetles, and finally a bright-coloured butterfly that manages to involve itself in the web. Two ants, agitated by the fall of an apple, excitedly fight for the spoils, and one remains a prisoner also in the web. A sudden beam of sunlight illumines the scene, and a gaudy dragon-fly comes dancing down the beam and is also caught in the toils and presently is killed. The ants then proceed with great solemnity to his funeral, and the dead dragon-fly is carried away on a rose-leaf. The sunshine weakens and vanishes, twilight falls, and the garden is wrapped in silence; the spider's fete is finished. Such is the episode furnished by Gilbert de Voisin, and upon this argument M. Roussel has constructed an exquisitely light and graceful tone-poem. Certainly there is no depth of idea or feeling, but throughout a delightful elegance and airiness of expression that are admirably in keeping with the poetic basis. Amongst the more original points of the composition the 'Entry of the Ants' and the 'Dance of the Butterfly' may particularly be noticed.

An event of more than ordinary importance has been the return to Rome of the famous director of the Sistine Choir, Lorenzo Perosi. This prominent musician has for some years been compelled to live a retired life in his Florentine villa, on account of ill-health. Fortunately, he is now entirely recovered, and made his first public reappearance in Rome on March 9, when he directed the music sung at the funeral of the late Cardinal Serafini. A new oratorio of his composition is announced for an early date.

LEONARD PEYTON.

#### THE STORY OF 'LA RONDINE' (THE SWALLOW): NEW OPERA BY PUCCINI.

[We give, as promised, the story of this Opera held over from our last number.]

The libretto is by Giuseppe Adami. The time of the opera is the second Empire, and the scene is Paris. The principal personage is Magda, a lady who, when the opera opens, is living under the protection of a certain well-to-do and elderly Ramboldo, but who began her adventures as a grisette in a popular resort known as the 'Bullier,' a café-chantant. Magda from time to time feels that she has missed something in life, but does not yet realise what that something is, though her state of mind is astutely guessed at by Prunier, the lover of her little servant, Lisette.

One day there arrives from the country Ruggiero Lastonc, son of an old friend of Ramboldo, come to Paris to continue

his studies, and furnished with letters of introduction to his father's old acquaintance. The youngster is completely at sea in the midst of the varied company that throngs Magda's salon, but his ingenuousness only arouses the ironical contempt of the habitués. Evidently he has need of 'education,' and what school could be better than the 'Bullier'? Thither, therefore, he is carried by his new acquaintances, and there he is inducted into the Bohemia of students and artists. Meanwhile Magda, alone in her salon, grows ever more restless, longing for she knows not what, and in a sudden fit of petulance decides to 'have a fling.' Dressing herself again as a grisette, she returns to the 'Bullier' to pass an evening amid old associations. There she meets anew Ruggiero, with whom she had scarcely exchanged a word in the crowded salon; and in him she finds the solution of her unknown problem. Hitherto her life had lacked a subduing love; now it has entered, and she has found what unconsciously she had longed for.

The drama proceeds apace: Ruggiero is entirely enamoured, and sees nought but an angel in Magda. Resolved to make her his wife, he writes to gain his parents' consent, and they respond with a letter full of sweetness and benediction, and bearing words of tender welcome to their son's chosen love, whom they will rejoice to receive under their honest roof, if only her name is honest too and her past unsullied.

When Magda hears this letter read, a great reaction takes place in her soul, and her conscience rouses itself to protest against the deception she had intended. Faced with the holy purity of that honest family, she finds it impossible to lie or to deceive; and she confesses the truth and accuses herself with all the despair of one who asks no pardon because the past can never be cancelled. She persuades her lover to resign himself to the separation, and to return home. For herself, she is but 'la rondine,' she will begin her flight anew, and suffer in secret for what she has lost. The episode has been but a dream, and the reality is the sweet and holy image of Ruggiero's mother who awaits him in that distant village.

#### THE WESTMINSTER SINGERS: A NOTABLE EXPEDITION.

The news that transpired last December that the celebrated men's-voice quartet, known as the Westminster Singers, was to visit Sweden in these troublous times excited considerable curiosity. Why were these talented singers asked to face risks which are bad enough at any time in mid-winter but which were now infinitely greater in view of unscrupulous submarine activity? It was no joy-ride, but obviously one calling for true courage and endurance, and it was undertaken simply for the good purpose of helping to strengthen ties with a friendly neutral nation. The fact was that ubiquitous German propaganda in the form of supplying entertainers was rife in Stockholm, and it was felt that it was high time Britishers should have a look-in—or as we may say, in variance of a well-known *obiter dictum*, it was not fair that the Devil should be the only person to provide good tunes.

Stockholm rejoices in a wonderful Cabaret, the chief force in the management of which is Ernst Rolf, who is an artist, an excellent musician, and a very popular performer. The 'Fenix Palatzen,' as the establishment is called, is the fashionable resort of the townsfolk. A commodious café is attached, and the arena in which the entertainments are given holds about 1,000 people, who are able to sit at tables at their ease and sip their coffee and listen comfortably to the good things provided. Ernst Rolf is a Swede, and he has some English connections that helped him to the brilliant idea of importing the Westminsters to his Cabaret. The choice having been made, the next step was to enlist the support and assistance of the British Ambassador and our Foreign Office. This was readily afforded, and all needful facilities were granted. So the party of musical missionaries left London on December 17, and arrived at Stockholm on December 23 without mishap of any kind.

The guests were at once cordially received by the British authorities, including the chaplain of the Embassy, who enlisted their services to assist the church choir in carol-singing. In accordance with this plan the combined forces on Christmas Eve waded through the deep snow, first to the

British Legation and afterwards to the American Legation, and performed a programme of well-known carols. The engagement to sing every evening at the Cabaret began on the following week, and continued for eight weeks; but now and then the party visited other towns, the most important of which was Copenhagen. Everywhere success was marked. Although all except one of the pieces were sung in English, there seemed to be no difficulty on the part of the audience in appreciating them. Nothing was more popular than 'Would you know my Celia's charms?' which the Westminsters turn into an irresistible comedy. This well-known catch was constantly called for, and provoked much mirth. The following is a list of the principal pieces performed during the visit:

'The hunt is up .. .. .	.. .. .	Matton
'The foresters .. .. .	.. .. .	Bishop
'Tell me, babbling echo .. .. .	.. .. .	Paxton
'Would you know my Celia's charms .. .. .	.. .. .	Webbe
'Come let us join the roundelay .. .. .	.. .. .	Beale
'In Absence .. .. .	.. .. .	Dudley Buck
'When evening's twilight .. .. .	.. .. .	Matton
'The long day closes .. .. .	.. .. .	Sullivan
'O peaceful night .. .. .	.. .. .	Edward German
Swedish Folk-song, 'Spin, spin, spin, .. .. .	.. .. .	Harrington
'Poor Thomas Day' (sung in Swedish) .. .. .	.. .. .	J. F. Bridge
'The goslings' .. .. .	.. .. .	
Plantation Melodies, &c., &c.		

applause. The Westminster Singers will sing themselves into immense popularity in Stockholm.—'Ess Ell,' in the *Stockholm Aftonblad*. (This is a German-owned paper.)

The Westminster Singers were surprisingly clever, and they possess besides the merry English humour which has been personified for us Swedes by Jerome K. Jerome. They will become exceeding popular.—'lin,' in the *Stockholms Tidningen*.

Though what they performed was not the type of quartet song such as we are accustomed to hear, but of a far lighter and merrier description, nevertheless we had to admire its exceptional harmony—that admirable blending of voices which sounded as though emanating from a well-tuned instrument.—'Kfs,' in the *Svenska Dagbladet*.

'The Westminster Singers form a unique number'—so runs the programme, and that deservedly so. When one hears this excellent quartet it is difficult to realise that such music really emanates from four human throats, but rather from an organ. They sing not merely stereotyped part-songs, but pieces of the most difficult kind, where just the power of combined singing is put to the severest test. Their first item was a waltz, and the



G. MAY  
(St. Paul's).

W. KEARTON  
(St. Paul's and  
St. Peter's, Eaton Square).

BERTRAM MILLS  
(Westminster Abbey).

W. H. BRERETON  
(H.M. Chapels Royal).

One memorable experience of the Quartet was an invitation visit to the Royal Palace, where they sang to the Crown Prince and Princess, whose affability they speak of with much warmth. They were entertained in the royal circle and each presented by the Princess with her photograph signed. In asking for a repetition of 'The long day closes' Her Royal Highness said that she had never heard a more beautiful part-song or more beautiful singing. On New Year's Eve the Quartet took part in a special Memorial Service for the Fallen held in the English Church, at which the Crown Princess was present.

The party arrived back in England on March 11. During the voyage they were somewhat detained in order to avoid the attentions of the enemy. Many friends will join us in offering sincere congratulations to the Quartet on their safe return, and warm thanks to them for so pluckily braving danger for the sake of the credit of England's music.

The following are translations of a few extracts from the Stockholm Press:

Mr. Rolf has found an acquisition of quite a unique kind from London, viz., four gentlemen who possess a fine art of quartet-singing. Their thoroughly funny song, 'Celia,' produced thunders of

second a comic banjo imitation, 'Ole Joe,' with which the audience was immediately captured and the applause was frantic. As a final number we were surprised with our old friend 'Spin, spin, daughter mine,' in English. Rarely indeed has this beautiful song been rendered with greater feeling and taste, if this expression be permitted. The listeners were really held 'gripped.'—'Rigo,' in the *Aftontidningen*.

The Westminster Singers, four English gentlemen with medals, sang quartets. Our singers at home should go and hear them in order to see . . . and learn.—'G,' in the *Social-Demokraten*.

#### THE Y.M.C.A. APPEAL TO MUSICIANS.

We have received, unfortunately too late for insertion in our April number, a lengthy report of the result of this appeal. It is a record of successful activity in all directions. Numerous concerts and other entertainments have been given and many more are being organized, and a surprising number of generous and useful gifts of music and musical instruments have been received.



## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BIRMINGHAM.

A War-fund concert was given at the Town Hall on February 20, when Mr. W. E. Robinson's Select Ladies' Choir, the Apollo Glee Society, and the Wolsley Male-Voice Choir took part.

The Midland Musical Society's performance of 'Elijah,' given at the Town Hall on February 16, was the best this old musical organization has ever given. Mr. C. W. Perkins was at the organ, Miss Emily Waldron, Miss Mary Foster, Mr. Arthur Jordan, and Mr. Charles Till were the principals, and Mr. J. A. Cotton conducted.

The Sunday concert given on February 17 was conducted by Mr. Julian Clifford. Tchaikovsky's Theme and Variations from the third Suite, Op. 55, was an important item. Delibes's Overture 'Le Roi l'a dit,' Sibelius's 'Valse Triste,' Dvorák's Slavonic Dance No. 1, Op. 46, Glazounov's Valse de Concert 'No. 1, Op. 47, and Berlioz's 'Hungarian March' completed the orchestral programme. Miss Kosina Buckman sang Mimi's aria from 'La Bohème,' and 'Elizabeth's Greeting' from 'Tannhäuser.'

The Birmingham Choral Union performed in the Town Hall on February 23, under Mr. Richard Wassell. The principal choral work was 'Hiawatha's Departure.' The principal parts were ably performed by Miss Hilda Nelson, Mr. Sidney Halliley, and Mr. Alfred Askey. The orchestra also gave an excellent reading of Mendelssohn's Overture, 'The Hebrides.'

The Chamber Concert Society gave a concert at the Royal Society of Artists' Gallery on February 27, the executive again being the Catterall String Quartet. Beethoven's Quartet in B flat, Op. 130, and Schubert's melodious Quartet No. 1, in A minor, Op. 29, were welcome items. The novelty of the evening was Josef Holbrooke's String Quartet No. 2, Op. 59A, comprising a 'Serenade' ('Belgium, 1915'), and Russian Dance ('Russia, 1915'). One would be glad to hear again these two numbers, which greatly impressed the audience.

Madame Minadiou's Matinées Musicales were brought to a conclusion at the Grand Hotel on March 2. The profits on these concerts, and three others given elsewhere, amounted to £160, and go to the Serbian Relief Fund. Encouraged by the support given to these 'Matinées,' Madame Minadiou intends to make them an annual function, the dates for the next season being already announced. The London String Quartet appeared at the last concert, giving most finished artistic performances of Debussy's Quartet in G minor and Mozart's in G major, Op. 12. The same artists were associated in the presentation of Scarlatti's Cantata Pastorale, 'Per la Nascita di Nostro Signore,' written for string quartet, pianoforte, and soprano voice. It is a noble and impressive work, to which Miss Gladys Moger did full justice. Mr. G. H. Manton was the pianist and accompanist. Mr. C. Warwick Evans, the cellist, played Henry Eccles's beautiful Violoncello Sonata.

Mr. Wassell's last Popular Orchestral Concert of the season was given at the Town Hall on March 2, before a crowded audience, the programme submitted including the Overture 'The Merry Wives of Windsor,' the third and fourth movements of the 'Pathetic' Symphony, Weingartner's orchestral arrangement of Weber's 'Invitation à la Valse,' Elgar's two charming orchestral pieces, 'Chanson de Matin' and 'Chanson de Nuit,' and Grieg's 'Peer Gynt' Suite No. 1. Mr. Wassell has never before done better work than he has this season. Mark Hambourg played Beethoven's 'Emperor.'

Mr. Josef Holbrooke gave a recital at the Midland Institute on March 5, assisted by Mr. John Dunn (violin) and Mr. Maurice Taylor (cello). Mr. Holbrooke's contributions to the programme included his Variations on 'Auld Lang Syne,' a beautiful Sonate-Concerto for Violin and Pianoforte, Op. 59, also one for 'Cello and Pianoforte, and other pieces. The three artists also performed Rachmaninov's Pianoforte Trio, 'Élégique,' Op. 9.

An event of great interest which took place in the Town Hall on March 13 was a performance of Granville Bantock's new arrangement of the setting of the 'Rubaiyat of Omar Khayyam,' evidently intended for the stage, according to the

programme, and set forth in five scenes with outline of the Scenario. The composer has added a beautiful *final* to the work, and considerably altered the original score which was in three sections. Anyone following the pianoforte and vocal score was certainly bewildered by the new arrangement. Sir Thomas Beecham conducted with a master hand, and was well supported by a rank and file of splendidly constituted orchestral forces and by the Birmingham Festival Choral Society, the exacting choral portions being given with rare sonority. In a work of such magnitude and difficulty the choir certainly did wonders. The chorus-master is Lieut. K. E. Blackall. The principals were Miss Ethel Toms, Mr. Frank Mullings, and Mr. Frederic Austin. At the close of the performance the composer was loudly applauded.

### BOURNEMOUTH.

The excellent Symphony Concerts continue to attract good audiences—a distinctly satisfactory state of affairs in regard to concerts of such a serious nature. They have had for their outstanding features the performance of such recognised Symphonies as the C minor of Glazounov, the No. 2 in D of Beethoven, the César Franck example, and Mozart's 'Prague' Symphony. In the playing of these works Mr. Dan Godfrey's position as conductor has been well maintained, the performance of Glazounov's fine composition being particularly successful. Other items of interest have been Rebikov's Suite for string orchestra, 'Les Feux de Soir,' a Divertissement by Lalo, Lyadov's 'Musical Snuff-box' and his Legend, entitled 'Kikimora,' Beethoven's 'Leonore' (No. 3) Overture, and Jos. Jongen's 'Tableaux Pittoresques.' Rebikov's Suite and Lyadov's 'Kikimora' were first performances at Bournemouth. The first-named composer's music proved highly effective, though somewhat reminiscent of, at one time, Tchaikovsky, and at another, Debussy. Lyadov's work is an exceedingly clever piece of programme music, and ought to take its place as a permanency in the repertoire of the Orchestra. We were very pleased, too, at renewing acquaintance with Jongen's imaginative Suite, which was again played under the direction of its composer.

The soloist at the twentieth concert on February 21 was Maud Delstanche, a decidedly pleasing violinist who played Lalo's highly-effective F minor Concerto in capital style, her interpretation throughout being most musical. The following week came Mr. Julian Clifford, the well-known conductor and pianist. The fact that he was suffering from a poisoned thumb would, we should have thought, have provided a substantial reason for his withdrawing from the programme; but in spite of this, Mr. Clifford with much courage decided to undergo what must have proved a sufficiently painful and difficult ordeal, merely substituting for the Saint-Saëns Concerto in G minor his own melodious and rather less-exacting Concerto in E minor, which he played *con amore*. His decision to play under such disadvantageous conditions met with the response that it undoubtedly deserved. On March 7, Miss Lena Kontorovitch essayed the not altogether satisfactory Violin Concerto by Glazounov. We have heard this clever performer to greater advantage on other occasions, her reading of the Glazounov music erring on the score of dullness, some of her tempi being unnecessarily slow. A consciousness of the real ability and excellent technique of the artist only added to the slight feeling of disappointment that was felt. On March 14 we were glad to welcome back Miss Craigie Ross, one of Bournemouth's principal musicians, to the Symphony Concerts. She repeated her success of two years ago with Goedicke's Concertstück for Pianoforte and Orchestra, an enjoyable composition well-suited to the very evident talents and dexterity of the soloist, who was in excellent form, and was greatly appreciated by her audience.

### BRISTOL.

Elgar's 'The Spirit of England' was heard in its completeness for the first time at Bristol at the Choral Society's concert at Colston Hall on February 23. 'For the Fallen' was given by the Society twelve months ago, and made such a profound impression that many were desirous of becoming acquainted with the two preceding sections,

'The Fourth of August' and 'To Women. Mr. George Riseley had under his direction a large choir and a fine orchestra, and with such competent principals as Miss Caroline Hatchard, who took the solos in the first and third parts of the trilogy, and Mr. Frank Mullings, who contributed with rich expression the solo in the central section, a memorable reading of this notable War work was secured. The 'Hymn of Praise' was once more given by the Society, the familiar choruses being sung with fine effect.

It was an all-British programme that the Bristol New Philharmonic Society presented at its 'concert given on March 13, when for the first time the Society appeared at Colston Hall, the Victoria Rooms being used for Government purposes. As at the Bristol Choral concert an important Elgar work was included, though in this instance it was the product of many years back, viz., 'King Olaf.' The choir was unavoidably weak in male voices, but was of good quality, and Mr. Arnold Barter with the backing of an efficient orchestra obtained a praiseworthy performance. Miss Laura Evans-Williams gave the soprano solos with excellent taste, Mr. Herbert Teale sang the tenor numbers agreeably, and Mr. Frederick Ranalow was impressive as the bass soloist. The orchestral selections were Frederick Delius's 'Brigg Fair' and a Norfolk Rhapsody by Dr. Vaughan Williams, both works founded on folk-songs. They were ably interpreted and much enjoyed. The concluding item was the choral song 'Jerusalem,' Sir Hubert Parry's brilliant setting of stanzas from William Blake's 'Prophetic Books.' The two concerts which the Society has given this year will benefit Red Cross funds.

At a concert at the Colonial Institute on March 11, attended by, amongst others, the Lord Mayor and Sheriff, the programme was somewhat unique, all the songs selected having been written by Mr. F. E. Weatherly, and most of them composed by Mr. J. L. Roeckel. Both gentlemen were present. Mr. George Riseley, who arranged the programme, spoke of Mr. Weatherly and Mr. Roeckel as the Gilbert and Sullivan of Bristol. He commented upon the great versatility of Mr. Weatherly, whose songs he said were known throughout the world, and mention was also made of his cantatas and translations of foreign operas. His versions were regularly used by the Carl Rosa Opera Company and the Beecham Opera Company. He had written songs domestic, sentimental, romantic, humorous, religious, military, and nautical. Mr. Riseley referred to the interesting circumstance that three years before the War Mr. Weatherly wrote the song, which was in the night's programme, entitled 'The Glory of the Sea,' in which he seemed to prophesy the feat recently performed by H.M.S. 'Mary Rose' in fighting 'one to three' to a glorious end. Mr. Weatherly and Mr. Roeckel had had a particularly long and happy association. The musical programme was a delightful one, the vocalists, Misses H. Stowar, M. Keene, and Gertrude Winchester, being received with the greatest heartiness.

£200 has resulted from offertories at the organ recitals at St. Mary Redcliff Church on behalf of benevolent purposes associated with the War. The offertory on Monday, March 11, was given to a special fund for providing additional musical facilities for soldiers in the two thousand huts and centres of the Y.M.C.A.

The Venture Society is to be congratulated on providing a very pleasant musical evening on March 13, at Stuckey's Restaurant. Mr. A. H. Ireland read a paper on Schumann, who as a song-writer was, he said, second only to the prolific Schubert.

#### CAMBRIDGE.

The University Musical Society, under the conductorship of Dr. Cyril Rootham, gave a most interesting concert in St. John's College Chapel on March 7. The programme was an entirely British one of the 16th to the 20th centuries, with a definite logical sequence underlying it, and included three works which have never been heard before. The items were: 'Lord, let me know mine end' (Greene), in which the moving bass was strengthened by the 'cellos playing pizzicato; a new Elegy for strings and organ, written by Dr. Alan Gray in memory of W. Denis Browne, of Clare; 'Justorum Animæ,' Byrd; a new Pastoral or Meditation on the 23rd Psalm, by C. Armstrong Gibbs, a

Cambridge musician; Wesley's anthem, 'O Lord, Thou art my God'; a Ground for strings, 'When the leaves be green,' by Byrd, which Thomas Tomkins characterises as a 'most excellent piece' (this work was made accessible to the Society through the instrumentality of Mr. Edward Dent, who discovered it in the British Museum and made copies of the parts); 'O Lord, look down from Heaven,' by Battisbill (unaccompanied); Sonata of four parts (No. 5, in G minor), for strings, by Purcell, and the same composer's anthem, 'Sing unto the Lord,' with the instrumental interludes. The thanks of all Cambridge music-lovers are due to Dr. Rootham and Mr. Dent for getting together such a programme. The membership of the Society is much depleted owing to War conditions, and the choir is very small indeed. But none of the works required a large number of performers—indeed, they were heard under almost ideal conditions both as regards the size of the choir and orchestra and of the place in which the performance was held.

#### DEVON AND CORNWALL.

##### DEVON.

On February 27 Plymouth Orpheus Male Choir (Mr. David Parkes) was associated with the string band of the R.M.L.I. in selections from 'Faust,' and demonstrated its artistic capabilities in Elgar's 'Feasting I watch,' the dramatic chorus 'Cyrus in Babylon' (Boulanger), and pieces by King, Maunder, and Jackman. With the band also, and with Miss Carrie Tubbs as soloist, the Choir gave a fine interpretation of Schubert's 'Great is Jehovah,' and the orchestra played an excellently chosen programme.

On March 13 Plymouth Female Choir, whose inauguration was recorded a few months ago, gave its first concert, conducted by Mr. Douglas Durston. Choir and conductor must be commended for the interesting selection of pieces performed, which included two hymns from 'Pan's Anniversary,' by Geoffrey Shaw, Hamish MacCann's 'Whither,' and Elgar's 'My love dwelt in a Northern land,' and in which testimony was afforded of musicianly work in preparation. Mr. George East and Mr. Durston played the César Franck Violin Sonata, and the violinist gave several solos. Mr. Joseph Cheetham sang.

Plymouth Co-operative Education Department has been assiduous in providing concerts for the people in several districts. On February 16 Mr. Will Jones, tenor, was the chief attraction; on February 22 a miscellaneous concert was given at Prince Rock; on March 9 Mr. Rupert Pounds (vocalist) was the principal performer; and a good ballad concert was given in the Central Hall on March 14. Plymouth Corporation Concerts have been visited by Miss Joan Ashley and Miss Muriel Sims (vocalists) on February 23, when Pianoforte Trios by Arensky and Saint-Saëns were played by Mr. R. Ball, Band-Sergeant C. G. Pike, and Mr. H. Moreton; and on March 9 Mr. R. G. Evans conducted the string band of the R.G.A. in an excellent programme.

'The Maid of the Mountains' made its first appearance at Plymouth Theatre Royal during the week beginning February 18, with Miss Hancock in the title-part. The Sunday concerts in the same theatre comprised performances by the R.G.A. Band on February 17, and by the R.M.L.I. Band (directed by Mr. S. P. G. O'Donnell) on February 24. On the latter occasion a Suite by Moszkowsky, 'Scenes in Foreign Lands,' and Saint-Saëns's Symphonic-poem, 'Le Rouet d'Omphale,' were played. The same Band played on March 10, introducing a Suite by Gasser, 'A scene in France,' and Bombardier A. Woodridge, R.G.A., was the vocalist. These two Bands have continued alternate performances on Sunday evenings on the Promenade Place.

The choir of Dawlish Y.W.C.A. and a string band gave a successful concert on February 12, conducted by Miss Houghton, and chamber music was played by this artist (violin) and Miss Barrows (cello). Miss F. Webber's orchestra gave concerts at Bideford on February 12 and 15, assisted by solo performers. Torrington Orchestra Society played the instrumental part of the operetta 'The lace-makers,' which was performed on February 25 under the direction of Miss Webber. A double bill was presented at Dartmouth on March 6 by Miss Lovell's class, which

gave creditable performances of the operettas 'Christmas Scenes' (F. H. Cowen) and 'The Old Year's Vision' (Fletcher).

Barnstaple Musical Festival Society announces that Stanford's 'Battle of the Baltic' and some Motets and part-songs will be given in April. In aid of the memorial fund for the late organist of Newport Church, Barnstaple (who recently died while on Army service), a musical recital was given on March 11. Dr. H. J. Edwards played organ music suited to the capabilities of the instrument, including selections by Hollins, Dubois, and Handel, and was associated with Mrs. J. Robins (violin) in concerted music, and the violinist also played unaccompanied music by Bach. The vocalists were the Misses H. Gent and D. Dark, and Mr. Sydney Harper.

#### CORNWALL.

Madame Bertha Moore and Miss Marjorie Moore, at St. Austell, on February 18, gave a song and story recital, assisted by Miss Hawke at the pianoforte; and at Padstow, on February 22, Mr. D'Arcy de Ferrars lectured on 'Singing and its origin,' giving by way of illustration songs in Arabic, Egyptian, and Hindustani, also a song attributed to Apollo and dated 700 B.C.

A chamber concert was given at Chacewater on March 5 for local charities by Madame Harriet Solby (violin), Miss Barbara M. K. Corfe (cello), the Helman Vocal Quartet, Miss Carling and Mr. Leslie Ursell (pianoforte), and Mrs. Hooper, Miss Dorothy Webber, and Mr. A. E. Old (vocalists). Redruth Orchestral Society, conducted by Miss Marjery Holden, gave a concert on March 6, assisted by local vocalists; and on March 7 Lifton U.M. Choir sang glees and the band played marches and gavottes. Part-songs were sung at Blisland on the following date by the U.M. Sunday School Choir, conducted by the Misses M. Roose and I. Hammer. Truro City Road Choir sang anthems at Wheal Rose on March 9, assisted by an orchestra and conducted by Mr. Rule.

#### GLASGOW.

The last of the Choral and Orchestral Union's short series of concerts, on February 22, was somewhat marred by the undue length of the programme, but the outstanding feature of the performance was undoubtedly the magnificent playing of the pianist, Miss Adela Verne, which evoked enthusiastic plaudits. Miss Stiles-Allen contributed four groups of songs, and the Choral Union, under Mr. David Stephen, sang several oratorio choruses in robust style to the accompaniment by a small string band. Mr. T. C. L. Pritchard was the organist. The Orpheus Club, conducted by Mr. Hutton Malcolm, gave a week's performances of 'The Gondoliers.' This fine amateur body holds well together, and through the Club's efforts the funds of many charitable institutions have benefited largely. To this year's performances the admirable singing by the choir gave considerable distinction.

On March 1, Mr. A. M. Henderson gave a highly-interesting and instructive lecture-recital on 'Modern Russian Composers,' covering a period from mid-Victorian to the present day, and reviewing the styles of pianoforte-writing from Glinka to Rachmaninov. Of the fifteen solos Mr. Henderson played, two (by the Polish composer, Rachulski) were heard in this country for the first time.

A new combination, the Bailey Quartet, gave a meritorious chamber concert on March 7, the leading item on the programme being Schumann's Quintet, in which Mr. A. M. Henderson as pianist was associated with the Quartet.

It is not often that oratorio performances are given in this city by a visiting choir from the country, but the Motherwell Young Men's Institute Choir, conducted by Mr. Joseph Barnes, journeyed to St. Andrew's Hall on March 8 and 9 to give two performances of 'Elijah.' The choir had evidently bestowed great pains in preparing its work, and the singing was marked by much freshness, vigour, and precision. Mr. H. Fellowes's String band, with Mr. Walton at the organ, played the accompaniments, and an excellent quartet—Miss Muriel Foster and Miss Stiles-Allen, and Messrs. Henry Brearley and Herbert Brown—sang the solo music. An event of more than usual importance was Mr. David Stephen's Chamber Concert on March 14, when

the concert-giver's Fantasy-Quintet in E minor was performed for the first time in public. The Fantasy, an excellent piece of chamber music which greatly enhances the composer's reputation, is in one movement (*Allargato*), with a short *Adagio* showing strong national characteristics, the theme being used later in the *Coda*. Harmonically the work is very modern, and the rhythm is strongly marked throughout. Played by the Fellows Quartet, with the composer at the pianoforte, the composition had adequate treatment and was well received.

During the month there has been an exceptionally large number of concerts given on behalf of patriotic funds, and among other happenings were a Scottish Concert, under the auspices of the Abstainers' Union, a pianoforte recital by Mr. Benno Moiseiwitsch, and a month's playing (to large audiences) of its repertory by the Royal Carl Rosa Opera Company.

#### LIVERPOOL.

Mr. Von Holst's Ode, 'The Cloud Messenger,' Bach's 'Sleepers, wake,' and the third Act of *Tannhäuser*, formed the programme which Mr. Alfred Benton conducted at the seventh Philharmonic Concert on March 5. Although performances of Wagner's opera-music without action and scenery were not permitted by the composer, the enjoyment given by this especial performance would probably have reconciled even the most particular purist. The singers were Miss Carrie Tubb, Miss Jennie Atwill, Mr. Frank Mullings, and Mr. Robert Parker. Nor should the superb excellence of the orchestra, led by Mr. Catterall, be forgotten. For various reasons a not thrilling choral performance of the Bach Cantata has to be recorded. It has been better done, and the chief memory is the singing of Miss Carrie Tubb and Mr. Robert Parker, and the violin obligato played by Mr. Catterall in the delicious duet. But it was Mr. Von Holst's work which claimed first attention. 'The Cloud Messenger' is a setting of the musician's own translation from the Sanskrit of the Indian poet Kalidasa, whose lines express deep thoughts in words of descriptive beauty. They have served the composer well in giving him an attractive new subject, and an opportunity for constructive writing which exhibits more than the occasional touch of inspiration, for there is surely but a narrow space between inspiration proper and a strong exterior will. The Ode is laid out for alto solo, chorus, and orchestra. Occupying about forty minutes in performance, the work after a short and poignant orchestral prelude plunges into a fine choral outburst of welcome, of which the rapturous note is all too short. The choral climaxes are generally swiftly produced and transient, and the choral part is subservient in interest but not in difficulty to the orchestral accompaniment, which is ingenious, powerful, and masterly, especially in the description of the thunder, the rain, and the fierce forest-fires, and again in the suggestive colouring and rhythmic movement of the temple dances, in which the Eastern tone-painting has been done with artistic discernment. The alto solo is not intended for detachment, but it gave Miss Hilda Cragg-James an opportunity for using her sonorous voice with declamatory effect. Written in 1912, the present occasion was the fourth performance of this notable work, which enlarges the place Mr. Von Holst has won among contemporary musicians.

Following the production of Dr. James Lyon's 'Stormwrack' the H. B. Phillips Company made a hit in the choice of Delibes's Opera 'Lakmé,' of which a first performance in English was given in the Shakespeare Theatre on March 8. Delibes's music lacks the essential note of dramatic intensity in dealing with a powerful plot; but it is exceedingly graceful and melodious, and the ballet music is delightful. Attractive vocal numbers are another feature of the opera, notably the famous 'Bell' song, which was sung with charming ease and fluency by Miss Nora d'Argel. Other singers included Mr. Parry Jones and Mr. Albert Kirkman as the two British officers, and Mr. Lewys James, who gave a clever performance as the Indian priest. Mr. Paul Kochs conducted. Rehearsals are now proceeding of Mr. Alec McLean's new opera, 'Maitre Seiler.'

Work on the great new Liverpool Cathedral has necessarily been stopped during the War, but fortunately the progress of building the new organ, the 'largest in the world,' has not



been greatly hindered. Mr. H. Goss Custard, the Cathedral organist, in addressing the members of the local Association of Organists and Choirmasters in Rushworth Hall, gave some highly interesting particulars of the work which has proceeded upon the specification first published in the *Musical Times* of January, 1913. The speaker generally convinced his hearers that the organ would not be unnecessarily large and costly, practically a 'white elephant.' He did not see why the measure of artistic endeavour should be limited to bare necessity. In this case ample space and ample funds were available. In previous large organs there had been a great amount of duplication of conventional tone, but in the Liverpool organ the novel design was in the development of tone in 'families' in a manner never previously conceived. The actual power-producing qualities of the instrument need not be unduly dreaded, as they would be no greater, or very little greater, than existed in other organs, and not out of proportion to the vast dimensions of the building. The console of the instrument, a wonderful production of human ingenuity and skill, will shortly be placed on public view.

Dr. Arthur W. Pollitt has completed a course of six lectures on 'The Development of Music,' in the Arts Theatre of the University. The course was devoted to the consideration of:

1. The Choral Period;
2. Early Instrumental Music for Strings;
3. The growth of Music for keyboard instruments;
4. The Classical period, dealing with the growth of form;
5. Dramatic Music;
6. Romanticism and Modernity;

with vocal and instrumental illustrations. Dr. Pollitt also lectured to the Historic Society of Lancashire and Cheshire in the Royal Institution on February 28 on 'The Mediæval Origins of Opera.'

Another lecture heard with attention was that of Dr. Annie Patterson, of Dublin, who on February 28, under the auspices of the Irish Society, gave at the University an address on 'Sources of Old Music.'

The popular Wednesday mid-day pianoforte recitals in Rushworth Hall included two admirable performances by Miss Irene Truman on March 6 and 13, when she showed herself to be a player of great executive skill and musically perception, while at Crane Hall, on Wednesday afternoons, three clever pianists—Miss Edith Byrom, Miss Gladys Scollick, and Mr. F. Anderson-Tyler—have been heard with acceptance. The latter player included in his pieces an original Prelude and Scherzo. Singers at these agreeable functions have included Miss Dorothy Edge and Miss Muriel Brunskill, with Mr. Fred Brown as solo violinist. The smooth ensemble playing of the McCullagh String Quartet was a feature of the concert on March 13, when Miss Isabel McCullagh, Miss Edith Allanby, Miss Hilda Lindsay, and Miss May McCullagh were enjoyably heard in Mendelssohn's E minor Quartet, and Dvorák's Quartet in F.

To the memory of the late Miss Helena McCullagh, whose musical gifts and personal qualities endeared her to a wide circle, a memorial window is being placed by her pupils in the Belvedere High School for girls.

How well the Post Office Choral Society is carrying on was shown at its concert in the Philharmonic Hall on March 13, when a highly creditable performance of Elgar's 'Banner of St. George' was conducted by Mr. Arthur Davies. Certain reservations apart, there was much to commend in the responsive and intelligent singing of the choir. The soprano solo was well sung by Miss Muriel Gough, and later Mr. Lewys James contributed songs and Mr. Stanley Redfern flute solos.

#### MANCHESTER AND DISTRICT.

Lest it be thought that Manchester was entirely pre-occupied with the claims of opera for the seven or eight weeks terminating on February 9, it may be well to bring the record of endeavour in other branches of music up-to-date. Apart from Mr. Brand Lane's two orchestral concerts there was nothing of exceptional interest performed in the Free Trade Hall, but the number and quality of chamber-music concerts in the period under notice was unusual. The

Tuesday Mid-day series—apart from an occasional choral programme, such as has been given by the Manchester Vocal Society and by the Ladies' Choir from the Royal Manchester College of Music (both conducted by Dr. Keighley)—tend definitely towards pure chamber-music. These programmes of forty minutes' duration rarely permit of more than one work, and the biggest-scale things like Beethoven's Septet, Schubert's Octet and A minor Quartet, or the 'Troat' Quintet, may be instanced as probably the most ideal adaptations of means to end, providing as they do enough, but not too much, classical music to be assimilated with satisfaction.

The Friday series last from 1.0 to 2.0 o'clock, and Sonatas and Trio concerts are the order of the day. Miss Lucy Pierce (pianoforte) and Miss Edith Robinson (violin) gave before Christmas a fine series of Sonatas; Sir Thomas Beecham has joined Mr. Arthur Catterall in the Grieg C minor; Mr. Goossens, jun., with the same violinist, played the 'Kreutzer'; and with Mr. Landon Ronald the Catterall Quartet has performed the Schumann Quintet. A series of first-rate programmes has been given during March by Miss Ethel Midgeley (pianoforte) and Messrs. John S. Bridge and Walter Hatton. These endeavours are among the surest means of promoting and stimulating a definite bias in favour of that form of musical art which, by universal consent, is I think accounted not only the purest but the most difficult of intelligent appreciation. Further, both these mid-day series promote not only musical talent but contribute definitely towards financing the provision of music in Military Hospitals.

Two Quartet Sketches by Mr. Holbrooke, played at the Catterall Quartet Concert on February 22, call for mention if only from the fact of the rare appearance of the composer's name in Manchester programmes. They are styled a 'Serenade' with sub-title 'Belgium, 1915,' and a dance movement said to be based on a Russian folk-tune, which is labelled 'Russia, 1915.' The earlier movement is an exceedingly beautiful example of the elegiac mood, exploring the highest register of each instrument in an unusual way towards the close. Of the second sketch the best that can be said of it is that it is a good foil to the far more effective writing of the 'Serenade.' Its base may have been a Russian tune—quite as likely it was not—while it has briskness, vitality, and snap. (Is there not a tendency to overdo this 'labelling' of movements nowadays?) The work was preceded by a Mozart Quartet in G that provided twenty-five minutes of unalloyed beauty in which every fine characteristic of first-rate ensemble playing was manifested. We have had some music lately in Manchester by Beethoven and Brahms which formerly was approached with too much awe—music said to be of the 'cryptic' order, the secrets of whose interpretation it was said rested only with the mighty ones of a past age. As quartets go the Catterall group is only a youngsters, but they tackled the great Beethoven in B flat (Op. 130) in a normally straightforward musical fashion, and it lost its 'cryptic' character and became as clear as sunlight. Similarly, on February 14, Mr. Goossens, jun., played Brahms's third Symphony in a way wholly delightful. Not many years ago, Steinbach and Richter were declared to be the sole repositories of the only true Brahms symphonic interpretation: his symphonies, so lofty and remote, were not to be approached in any spirit save of becoming awe and reverence. And the result then? Oftener than not, unadulterated boredom. The 'younger generation' steps along and shows us all what unmitigated nonsense that Meiningen and Viennese tradition was. Symphony concert audiences are learning, like competitive festival audiences before them, that Brahms's music when handled naturally and freely by any one with even average musical sensibility yields up its secrets. Under Goossens's care it unfolded its manifold beauties and shed its fragrance around as springlike blossoms in the sunlight.

I have previously commented on this conductor's capacity (as well as willingness) to undertake the direction of programmes (often not of his own choice) at a moment's notice, and never turn a hair. His brain seems to absorb an intricate new score as easily as a sponge absorbs water. The latest revelation of his powers was on February 14, when a new choral work by the Manchester Cathedral organist, Mr. Sydney H. Nicholson, was in the programme, to be conducted by Sir Thomas Beecham. The work in question is a

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setting of part of Rupert Brooke's Sonnet-sequence, '1914.' How much the composer owed to the genius of Goossens for ensuring so favourable a presentation of his work he probably only fully realised by comparison with its performance three weeks later under other conditions in the Houldsworth Hall. The Sonnets in question are not used in Brooke's sequence, but:

- (I.) 'Now God be thanked, Who has matched us with His hour.'  
(II.) 'If I should die, think only this of me.'  
(III.) 'Blow out, you bugles, over the rich Dead!'

The treatment is continuous, and Sonnet V. is allotted to a baritone solo. The others are set in chorus. I confess that for me the Sonnets are the full and final expression of their respective emotions. Music cannot translate these emotions into something higher, cannot reveal any hidden or little-suspected ecstasy. The verses are also too strongly subjective in feeling. Now, failing this compelling grip on the emotions, what remains for the composer? He can seize on any likely pictorial externals, and embroider the poetic subject; and in Sonnet III. this is what is done, the 'Last Post' bugle-call is woven into the tissue of a march-like theme, and a distinctly imposing result obtained in massive choral writing. There is great poetry which inevitably brings its musical counterpart to memory, even after many years. Will such a distinction await Mr. Nicholson's music? Quite possibly we are too near the occasion of both verse and music to answer with certainty.

Miss Tessie Thomas's initial appearance at the Hallé Concerts on February 28 was awaited with considerable expectation, more especially when the Beethoven Violin Concerto was advertised. Beautiful playing of a somewhat slender, miniature tone we admittedly got, but not playing with any ripeness or maturity of expression. Some young players have been heard whose expressive and interpretative gifts clearly outran their executive ability; one may hope that in due time Miss Thomas will bring warmth of temperament to the aid of her present executive powers. Besides this interesting appearance, Mr. Landon Ronald gave us another Brahms symphonic reading (No. 2), which displayed the same careful, free-from-care qualities mentioned earlier in this message. As one who learned his Brahms at Richter's knee, I may without ingratitude exalt these latter-day readings because of their abounding vitality. The giant handling may be missing, but for ponderous gait we have substituted nimble-footed athletic activity, with its infinitely more varied flexibility.

Between the Concerto and the Symphony, Butterworth's 'Shropshire Lad' rhapsody came as a lovely fragment of mellow-toned west-country landscape. Although conceived on such a slight scale, yet it conveyed to me that sense of spaciousness and atmospheric serenity which always impresses one in a Linnell, Constable, or Morland landscape. The novelties this season have been uniformly well-played, and this was no exception to the rule. For the expected performance of selections from Handel's 'Solomon' on March 9, there was substituted 'Elijah,' with Misses Caroline Hatchard and Margaret Balfour, and Messrs. Walter Hyde and Norman Allin as soloists. If Sir Thomas Beecham aspires to the dramatization of concert performances of certain oratorios he will find it necessary to rehearse for these as fully as for opera. However well choral-singers may know their parts, new ideas cannot be instilled at one rehearsal. Some of his intentions were realised, but more were not, and very uneven results in actual performance ensued. 'Lift thine eyes' was heard 'off,' but here faulty pitch spoiled a good idea. Miss Gwladys Roberts as the Youth got as far away as she could short of going into the organ loft, and here the *lontano* effect was realised. 'Thanks be to God' was exciting; was it not rather meant to be noble? The most superb singing was in the Sanctus, where, for once, we got a perfectly blended and balanced double quartet. Miss Caroline Hatchard and Mr. Norman Allin clearly revealed themselves as being in the true succession of oratorio soloists, if the future should hold any hope for this type of choral work.

It is understood that Opera House matters are now in train, and receiving consideration by the City Council.

Another interesting development would seem to be ahead in the utilisation of the Hallé Band for open-air concerts in the bigger parks. This summer it will be impossible, but in 1919 probably adequate platforms will have been erected.

#### OXFORD.

The exigencies of the War have reduced us to one concert this term. On Sunday, March 10, in the Sheldonian Theatre, the Bach Choir and Choral Society gave the greater part of the 'Creation,' under Dr. Allen's experienced baton, the principal soloists being Miss McLelland, Mr. C. Child, and Mr. F. Taylor. The programme also included Dr. C. Wood's 'Dirge for Two Veterans,' for bass solo and chorus, and César Franck's fine Symphony in D minor, of which a remarkably good interpretation was given.

On March 12 the Professor of Music, Sir Walter Parratt, gave his terminal lecture on 'The Secular works of English Church composers' to a most appreciative audience. These gentlemen, said the genial Professor, worked on many different lines, and excelled in many different forms of musical composition, for we find them experimenting in Symphonies, Odes, Cantatas, Masques, &c. Sir Walter enthusiastically eulogised the secular works of Orlando Gibbons, Purcell, Boyce, Dean Aldrich, Wesley, and Walmisley, and most of the illustrations given were selected from the works of these composers. The 'Silver Swan' (Gibbons) and the 'Dances' for strings (Aldrich) seemed especially to delight the audience. Another item was Boyce's Concerto No. 4 for strings, a short, virile work, which might prove acceptable in our concert programmes of to-day. The illustrations were given by a small choir and string band under the able direction of Dr. Allen.

#### SHEFFIELD AND DISTRICT.

Sir Henry Wood conducted the Hallé Orchestra at Sheffield for the first time at the last of Wilson Peck's Subscription Concerts. He infused his own feeling for warm colouring into a dashing and yet expressive performance of the 'From the New World' Symphony. Bantock's brilliant and engaging Overture 'The Pierrot of the Minute' proved a happy choice, and Mr. Arthur Catterall played with exquisite finish in Tchaikovsky's Violin Concerto, his old chief securing for him a most sympathetic accompaniment. At the fourth concert of the series Mr. Moiseiwitsch and Miss Lena Kontorovich played César Franck's Sonata for pianoforte and violin, and some solos, and Miss Doris Manuelli sang.

Mr. Josef Holbrooke gave a second chamber concert to a crowded audience at the Victoria Hall, playing with Messrs. John Dunn and Maurice Taylor his own Nocturne-Trio, 'Fairland,' and Schubert's Trio in E flat, Op. 100, No. 2. He also joined Mr. Dunn in a passionate performance of the 'Kreutzer' Sonata. An effective work for 'cello solo, 'Celtic Legend,' by F. Seymour Bontoft, a young Sheffield composer, was also included in the programme.

At the Misses Foxon's Thursday 'Three o'Clocks' some music of diversified interest has been heard. Arensky's Trio in D minor, some incidental music to 'The Lady of Shalott' (for violin, 'cello, and pianoforte), composed by Amy E. Horrocks, Somervell's 'Maud' songs, Liza Lehmann's 'In a Persian Garden,' and Tartini's 'Devil's Trill' Sonata (played by Mr. John Dunn) have been the most considerable works presented. But equal interest has centred in a number of songs by Korbay, Quilter, John Ireland, Frank Bridge, Vaughan Williams, &c., and in a large quantity of advanced pianoforte music.

Miss Eva Rich's Ladies' Choir, a highly-trained, sensitive, and versatile body of singers, has sung to cordial audiences at the Victoria Hall. The Sunday Concerts, conducted by Lieut. Suckley, continue to attract full audiences.

A presentation to Mr. T. W. Hanforth on the completion of twenty-five years' service as organist and choirmaster at Sheffield Cathedral, was made at the Cutlers' Hall by the Lord Mayor of Sheffield, Alderman Cattell. There was a representative gathering.

Mr. George Ellenberger, a distinguished teacher of the violin, long resident at Sheffield, died on March 11. The esteem in which he was held found public and private acknowledgment.

## YORKSHIRE.

## LEEDS.

Mr. Alexander Cohen, who as leader of the Saturday Orchestral Concerts and Bohemian Concerts has done an excellent work at Leeds, is about to leave the town for Birmingham, where the all-powerful Picture Houses have offered him a lucrative engagement. He is now giving a series of sonata recitals, the programmes of which afford a striking instance of his artistic ambition and catholicity of view. At the first, on February 26, when he had Mr. Anderson Tyrer as pianist, he gave Violin Sonatas by Catoire and Medtner, with the 'Kreutzer' as a familiar make-weight, and at the second recital, when Miss Kathleen Frise Smith was the pianist, he introduced Ireland's second Violin Sonata to Leeds, together with works by Grieg and César Franck. The Leeds Choral Union, on March 6, gave an exceptionally interesting programme under Dr. Coward's direction, including, with Sullivan's 'Golden Legend' (soloists, Madame Stralia, Miss Elliott, Messrs. Brearley and Hayle), Parry's 'Chivalry of the Sea,' for the first time at Leeds, and an entirely new work by Mr. Ernest Austin, a setting of Shelley's 'Hymn of Apollo' for orchestra and chorus. This order is used advisedly, for the orchestra has certainly the most important rôle in illustrating the work, and is employed with considerable variety and a keen feeling for colour. Though the performance hardly realised all the subtler effects, it sufficed to make one realise that the work has power and poetic fancy, and it deserves repetition, when with renewed acquaintance the elaborate orchestration may be reproduced with greater smoothness. On March 13 the Leeds Philharmonic relied on a work which is a well-known favourite with the public, and was rewarded by a large audience for the whole of Coleridge-Taylor's 'Hiawatha' scenes, which under Dr. Bairstow's energetic bat went with great spirit. The soloists were Miss Carrie Tubb, Mr. Harold Wilde, and Mr. Ivor Foster. Dr. Bairstow, on February 26, brought to Leeds his recently-formed York Madrigal Choir, whose proficiency was displayed in some very smart singing of modern part-songs, and in Stanford's 'Songs of the Fleet,' the soloist in which was Mr. George Parker. Songs were also contributed by him and by Mrs. H. M. Bower. At the Saturday Orchestral Concert on March 9, Mr. Julian Clifford conducted the 'From the New World' Symphony of Dvorák, which is so well known here and always 'goes well,' and Mr. Herbert Johnson gave a very brilliant but thoroughly artistic reading of Beethoven's C minor Pianoforte Concerto. At the University Recital on March 5, Mr. Hoggett expounded some of Bach's 'Forty-eight,' and at the next Recital, on March 12, Miss Elsie Suddaby sang with great charm of voice and style a series of thirteen English songs—of Elizabethan times, of the 18th century (Purcell, Arne, and Boyce), and of our own time. A concert given by a local violinist, Mr. Bensley Ghent, on February 20, on behalf of the Leeds 'Music in War-time Fund,' brought forward a quasi-novelty in Wolf-Ferrari's very pleasing Pianoforte Trio in D (Op. 5), which he, with Miss Frise Smith and Mr. Haynes, played quite brilliantly.

## BRADFORD.

The Bradford Festival Choral Society gave on February 22 a miscellaneous concert under the direction of Mr. Charles Stott. Bach's Motet, 'Jesu, Priceless Treasure,' was the most ambitious effort, but the whole programme was of artistic distinction, and included Elgar's noble six-part chorus, 'Go, song of mine,' and other modern works for unaccompanied voices. Miss Carrie Tubb was the vocalist, and Mr. Frederick Dawson the pianist. On March 13 the Old Choral Society gave a similar programme, including in it Coleridge-Taylor's 'Kubla Khan' and Stanford's 'Songs of the Fleet.' Miss Olga Haley and Mr. Herbert Brown were the vocalists, and Miss Margaret Collins played the solo part in Beethoven's Choral Fantasia. Mr. Pickles conducted. At the Free Chamber Concert on February 18, Pianoforte Trios by Dvorák and Stanford, and Gade's Violin Sonata in D minor, were played by Messrs. Dunford, G. S. Drake, and Midgley (pianoforte), and Miss Nellie Judson was the vocalist. At the next concert, on March 4, Messrs. Norton, Drake, and Midgley played Pianoforte Trios by Algernon Ashton and Walthew, and Saint-Saëns's

not very interesting piece for violin and violoncello, 'The Muse and the Poet.' Vocal trios sung by Miss Cockcroft, Miss Midgley, and Miss Clayton were a very charming feature of this concert. The Subscription Series ended on March 1 with an excellent concert by the Hallé Orchestra, when Mr. Landon Ronald conducted a fine performance of Brahms's second Symphony. Miss Tessie Thomas essayed Beethoven's Violin Concerto, and for so youthful a player achieved a considerable measure of success. The late George Butterworth's orchestral Rhapsody, 'A Shropshire Lad,' was a welcome and well-deserved revival of a very beautiful work by a young composer of great promise, killed, alas! in the War. On March 13 Mr. Mark Hambourg gave a Chopin recital, and on March 16 the Permanent Orchestra brought its season to an end with a concert at which Miss Bellerby played in Liszt's E flat Concerto, with charming clearness and good taste; the same composer's 'Mazeppa' was also included in the programme. Mr. Clifford conducted.

## OTHER TOWNS.

Halifax boasts of a Choral Society which has carried on without cessation for a century. The Society celebrated this rare, if not unique, occurrence on March 14 by a concert with an appropriate programme, beginning with Weber's 'Jubel' Overture and ending with the jubilant 'Hymn of Praise.' Mendelssohn's Psalm, 'When Israel out of Egypt came,' was included, as being the special property of the Society, to which the first edition of the full score is dedicated, and Elgar's 'Spirit of England' received a most sympathetic interpretation. 'To Women' being in particular very beautifully sung, and the soloist, Miss Caroline Hatchard, realising fully the note of tender pathos that characterises the music. Mr. C. H. Moody conducted. On March 8, at the Halifax Chamber Concert, Messrs. J. S. Bridge, J. Hock, and Herbert Johnson played Brahms's early Pianoforte Trio (Op. 8) according to its later recension, and Arensky's Trio (Op. 32), together with Rachmaninov's fine Violoncello Sonata (Op. 19): a delightful programme, artistically executed. The Huddersfield Glee and Madrigal Society, on February 19, under Mr. Moody, was heard in part-music, old and new, and an interesting departure was made in the engagement of the Catterall String Quartet, whose performances of works by Beethoven (C minor Op. 18), Schubert, and Arensky, seemed to meet with general approval from the audience, most of which, one imagines, had no more than a passing acquaintance with chamber music. Miss Désirée Ellinger was the vocalist. On March 1 the Huddersfield Choral Society, under Dr. Coward, gave 'Elijah,' with Miss Stiles-Allen, Miss Florence Taylor, and Messrs. Coltham and Herbert Brown.

[We hold over Edinburgh news until our next number.]

ABERDEEN.—On March 15 a notable performance of Debussy's cantata, 'The Blessed Damsel,' was given under Miss Elisabeth Christie, who is one of the most skilful choir-trainers in Scotland. Her ladies' choir on this occasion was at its best. Miss Nora Atkins and Miss Ina Allan were excellent as the soloists. Other items in the programme were Mascetti's 'Ave Maria' and Brahms's thrilling 'Death of Tannhäuser,' and there were numbers by Bantock, Somervell, and Wolstenholme.

DUBLIN.—At a meeting of the I.S.M., held in the Royal Irish Academy of Music on March 11, Signor Simonetti played the Corelli Violin Sonata in D, and, notably, Elgar's Violin Concerto, to Mr. T. H. Weaving's accompaniment on the pianoforte.

DUMFRIES.—The Select Orchestra, under Mr. W. J. Stark, maintains its fine record. The concerts given on February 21 and March 14 brought forward remarkably good programmes. At the first of these events the Catterall Quartet (from Manchester) played a Mozart Quartet in G major, the Variations from Schubert's D minor Quartet, two Impressions by Holbrooke, and Borodin's Quartet in D major. At the second concert a selection from Gluck's 'Orpheus,' Beethoven's Symphony No. 2, Bach's Concerto in F major for trumpet, flute, oboe, and violin, Scottish Dances by MacEwen, a Berceuse by Erkki Melartin, and 'Leonora' No. 3 were played, and Mr. Norman Allin sang

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TORONTO.—The National Choir, under Dr. Albert, gave its annual concert at the Massey Hall in January. The choir fully maintained its reputation by its performance of 'Hodie Christus Natus Est' (Nanini), 'Death on the hills' (Elgar), 'Hymn to the Trinity' (Tchaikovsky), 'John Peel' (arranged by John F. West). A novel feature was the performance of the Cantata, 'The walrus and the carpenter' (Percy Fletcher) by a hundred boys.

TUNSTALL.—The North Staffordshire District Choral Society used its abilities to good purpose in a concert given on February 28, in aid of Tunstall charities. The programme was a miscellaneous one. Mr. E. C. Redfern conducted.

Mr. John Dunn, the well-known violinist, has been playing with Mr. Josef Holbrooke at Harrogate and Hull. At each place the 'Kreutzer' Sonata and Mr. Holbrooke's Lyrical Concerto for violin and orchestra were given.

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EXTRA SUPPLEMENT given with this number :—

'In heavenly love abiding.' Anthem for Soprano Solo and Chorus. By Horatio Parker.

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TUESDAY, APRIL 23 (FIRST POST.)

## ANTHEMS FOR ASCENSIONTIDE.

Above all praise and all majesty .. ..	Mendelssohn	14d.	Let not your heart be troubled (Double Chorus unac.) ..	M. B. Foster	14d.
*Achieved is the glorious work .. ..	Haydn	1d.	*Let not (Four-part arrangement, with organ) ..	Myles B. Foster	14d.
*Achieved is the glorious work (and Chorus) ..	Haydn	14d.	*Let their celestial concerts all unite .. ..	Handel	14d.
All glory to the Lamb .. ..	Spohr	14d.	*Lift up your heads .. ..	Handel and J. L. Hopkins, each	14d.
*Awake up, my glory .. ..	M. Wise	2d.	*Lift up your heads .. ..	S. Cederidge, Taylor	14d.
Christ became obedient unto death .. ..	J. F. Bridge	14d.	Lift up your heads .. ..	W. Turner	14d.
Christ is not entered into the Holy Places ..	Eaton Fanning	14d.	*Look, ye saints .. ..	Myles B. Foster	14d.
Come, ye children .. ..	Henry John King	3d.	O all ye people, clap your hands .. ..	H. Purcell	14d.
For it became Him .. ..	Oliver King	14d.	O clap your hands .. ..	J. Stainer	14d.
*God is gone up .. ..	*Croft, 4d.; W. B. Gilbert	2d.	O clap your hands .. ..	T. T. Trimmell	14d.
God, my King .. ..	Bach	14d.	O God, the King of Glory .. ..	H. Smart	14d.
Grant, we beseech Thee .. ..	H. Lahee	14d.	O God, when Thou appearest .. ..	Mozart	14d.
*Grant, we beseech Thee (Collect) .. ..	A. R. Gaul	3d.	*O how amiable .. ..	J. Barnby	14d.
*Hallelujah unto God's Almighty Son .. ..	Beethoven	14d.	O Lord our Governour .. ..	H. Gadsby	14d.
*How excellent Thy Name, O Lord .. ..	Handel	14d.	O Lord our Governour .. ..	Marcello	14d.
If ye then be risen with Christ .. ..	Ivor Atkins	4d.	O risen Lord .. ..	J. Barnby	14d.
If ye then be risen .. ..	*F. Osmond Carr and J. Naylor, ea.	3d.	*Open to me the gates .. ..	F. Adlam	14d.
If ye then be risen (Two parts) .. ..	Myles B. Foster	3d.	*Rejoice in the Lord .. ..	J. B. Calkin	14d.
In My Father's house H. Elliot Button and J. Maude Crament, ea.	3d.		*Sing unto God .. ..	F. Bevan	14d.
In that day .. ..	George Elvey	4d.	*Ten thousand times ten thousand .. ..	E. Vine Hall	14d.
*In that day (Open ye the gates) .. ..	F. C. Maker	3d.	The earth is the Lord's .. ..	T. T. Trimmell	14d.
It shall come to pass .. ..	B. Tours	14d.	*The Lord is exalted .. ..	John E. West	14d.
*I will not leave you comfortless .. ..	W. Byrd	3d.	The Lord is King .. ..	H. Gadsby, 6d.; H. J. King	14d.
King all glorious .. ..	J. Barnby	14d.	Thou art a priest for ever .. ..	Ch. Gounod	14d.
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Leave us not, neither forsake us .. ..	J. Stainer	14d.	*Where Thou reignest .. ..	Rayner	14d.
Let not your heart .. ..	Eaton Fanning and G. Gardner, each	3d.	Who is this so weak and helpless .. ..		

## ANTHEMS FOR WHITSUNTIDE.

And all the people saw .. ..	J. Stainer	6d.	In My Father's house .. ..	J. Maude Crament	14d.
*And suddenly there came .. ..	Henry J. Wood	3d.	It shall come to pass .. ..	G. Garrett	14d.
And when the day of Pentecost .. ..	C. W. Smith	3d.	*It shall come to pass .. ..	B. Tours	14d.
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*Behold, I send the promise .. ..	J. Varley Roberts	3d.	*Let not your heart be troubled ..	B. Luard-Selby	14d.
Come, Holy Ghost .. ..	T. Attwood	14d.	Look down, Holy Dove .. ..	J. Stainer	14d.
Come, Holy Ghost .. ..	Elvey and J. L. Hatton, each	4d.	O clap your hands .. ..	G. Elvey	14d.
Come, Holy Ghost .. ..	C. Lee Williams and Palestrina, each	2d.	*O give thanks .. ..	G. A. Macfarren	14d.
Come, Thou Holy Spirit .. ..	J. F. Barnett	3d.	*O Holy Ghost, into our minds ..	Myles B. Foster	14d.
*Do not I fill heaven and earth .. ..	Hugh Blair	3d.	O taste and see .. ..	*Goss; A. H. Mann, each	14d.
Eye hath not seen (Two-part setting) ..	Myles B. Foster	3d.	*O taste and see .. ..	Sullivan	14d.
Eye hath not seen (Four-part setting) ..	Myles B. Foster	3d.	O Thou, the true and only Light	Mendelssohn	14d.
Fear thou not .. ..	Josiah Booth	14d.	O where shall wisdom be found ..	Boyce	14d.
*Give thanks unto God .. ..	Orlando Gibbons	3d.	*Our best Redeemer .. ..	E. V. Hall	14d.
*Glorious and powerful God .. ..	C. Steggall	4d.	*Praised be the Lord daily .. ..	J. B. Calkin	14d.
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*God is a Spirit .. ..	W. Hayes	4d.	*Spirit of mercy, truth, and love ..	B. Luard-Selby	14d.
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If ye love Me .. ..	Herbert W. Wareing and W. J. Westbrook, each	3d.			

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*Behold, God is great .. ..	E. W. Naylor	14d.	*Let Thy merciful ears .. ..	A. R. Gaul	14d.
Beloved, if God so loved us .. ..	J. Barnby	14d.	*Light of the world .. ..	E. Elgar	14d.
Beloved, let us love one another .. ..	Gerard F. Cobb	14d.	Lord of all power and might .. ..	E. T. Chipp	14d.
Be ye all of one mind .. ..	Arthur E. Godfrey	3d.	*Lord of all power and might .. ..	William Mason	14d.
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Blessing, glory .. ..	Bach	6d.	O Father blest .. ..	J. Barnby	14d.
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5. Hosanna we sing .. .. .	JOHN E. WEST

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3. I love to hear the story .. .. .	FREDERIC CLAY
4. Come, O come! in pious lays .. .. .	J. STAINER
5. Thine for ever! God of Love .. .. .	W. C. HARVEY
6. Jesu, Whom Thy children love .. .. .	H. ELLIOT BUTTON
7. Sweetly o'er the meadows fair .. .. .	F. A. CHALLINOR
8. Would you gain the best in life .. .. .	C. J. MAY
9. On our way rejoicing .. .. .	WALTER B. GILBERT
10. Now the daylight goes away .. .. .	J. ADCOCK

### SET II.

1. Again the morn of gladness .. .. .	J. STAINER
2. The Angels' Song .. .. .	ALBERTO RANDEGGER
3. Forward, Christian children .. .. .	ALFRED MOFFAT
4. The Golden Shore .. .. .	J. STAINER
5. Saviour, blessed Saviour .. .. .	JOHN E. WEST
6. Enter with thanksgiving .. .. .	F. H. COWEN
7. Man shall not live by bread .. .. .	J. VARLEY ROBERTS
8. Stars, that on your wondrous way .. .. .	J. STAINER
9. The day is past and over .. .. .	JOSEPH BARNEY
10. God will take care of you .. .. .	FRANCES R. HAVERGAL

### SET III.

1. We march, we march, to victory .. .. .	JOSEPH BARNEY
2. Hark! hark! the organ loudly peals .. .. .	GEORGE J. BENNETT
3. O what can little hands do? .. .. .	H. ELLIOT BUTTON
4. While the sun is shining .. .. .	J. T. ADAMS
5. I love to hear the story .. .. .	H. J. GAUNTLETT
6. The roseate hues of early dawn .. .. .	A. SULLIVAN
7. Lord, Thy children guide and keep .. .. .	A. S. COOPER
8. In our work and in our play .. .. .	F. WESTLAKE
9. The Beautiful Land .. .. .	J. STAINER
10. Gentle Jesus, meek and mild .. .. .	J. STAINER

### SET IV.

1. The boys and girls of England .. .. .	J. STAINER
2. The crown is waiting .. .. .	J. STAINER
3. The City of Light .. .. .	E. J. TROUP
4. He dwells among the lilies .. .. .	LADY EVAN-SMITH
5. God is in Heaven! Can He hear .. .. .	H. ELLIOT BUTTON
6. The Good Shepherd .. .. .	J. STAINER
7. A little kingdom I possess .. .. .	R. S. NEWMAN
8. Raise your standard, brothers .. .. .	E. J. TROUP
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Pianoforte Solo .. .. .	.. .. .	2	0
Violin and Pianoforte .. .. .	.. .. .	2	0
Pianoforte Conductor .. .. .	.. .. .	2	0
String Parts .. .. .	.. .. .	2	6
Wind Parts .. .. .	.. .. .	9	6

INTERMEZZO ("Singing Girls' Chorus"):		s.	d.
Pianoforte Solo .. .. .	.. .. .	1	6
Violin and Pianoforte .. .. .	.. .. .	2	0
Pianoforte Conductor .. .. .	.. .. .	0	6
String Parts .. .. .	.. .. .	2	3
Wind Parts .. .. .	.. .. .	3	3

EASTERN DANCE:		s.	d.
Pianoforte Solo .. .. .	.. .. .	2	0
Violin and Pianoforte .. .. .	.. .. .	2	0
Pianoforte Conductor .. .. .	.. .. .	2	0
String Parts .. .. .	.. .. .	2	6
Wind Parts .. .. .	.. .. .	6	3

SUITE OF FOUR PIECES:		s.	d.
Pianoforte Solo .. .. .	.. .. .	4	0
String Parts .. .. .	.. .. .	3	0
Wind Parts .. .. .	.. .. .	25	9

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# A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" consists of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

## SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of DAILY TECHNICAL PRACTICE. The First Book of *Technical Practice* (Book 1A) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of *Technical Practice* is divided into "Lessons" (or Chapters), and each Lesson contains a number of *short repeating Exercises* on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of advancement reached.

Taken as a whole, this section is intended to facilitate, and to insist on, a *thorough, steady, and continuous* progress in the *mastery of the Instrument*, this being the only possible means of preparing the groundwork for artistic achievement with all its lasting delights.

## SECTION B.—STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected *Studies*, in Six Books. Each Book of *Studies* (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of *Technical Practice* (Section A). Thus the First Book of *Studies* (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of *Technical Practice* and *Studies* alternately, but in pairs. Thus, Books 1A and 1B are to be taken concurrently, then Books 2A and 2B, 3A and 3B, and so on, and the appropriate pairs are now issued bound together in cloth (see Cloth Bindings below).

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The rose stood fair in the crystal vase,  
Her leaves yet tipped with a pearl of dew;  
And I knew, as I looked in her lovely face,  
That the soul of the rose was you.

A song filled the air with its vibrant swell,  
Heart-felt and soulful, tender and true;  
It thrilled me with bliss, for I knew so well  
That the soul of the song was you,  
The soul of the song was you.

A thought came into my waiting mind,  
Deep in conception, broad in view;  
It set me apart from earth's common kind,  
The soul of that thought was you,  
The soul of that thought was you.

### A COTTAGE IN GOD'S GARDEN.

I've a cottage in God's garden,  
Upon a mountain high,  
Away from strife and turmoil  
And all life's din and cry.  
Away from care and sorrow,  
From all life's tears and woe,  
A cottage in God's garden  
Where I am free to go.

I've a cottage in God's garden  
Where my tired feet may rest,  
And weary though my soul be,  
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